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sunday times review review July 25 1971

Le digestif original.. CHARTREUSE



ALL MEN ARE MORTAL, AND nowadays an increasing proportion are being given the opportunity to die a natural death, which could be defined as one which is pre-ceded and eventually provoked by the increasing vulnerability of old age. Everyone resents old age to some degree, and the myth of an clixir of youth has been extant for centuries. Every advance in medicine and biology in the last hundred years has been scrutinised for its hearing on the understanding of ageing and the amelioration of the indignities of old age.

The first stage of this discussion must he to characterise those features of old age in man (and to some extent in other mammals) which provide some leads to an understanding of the essential hiological processes involved. I have mentioned vulnerability as a major spect of ageing, using the word in the sense that an elderly woman will fracture then eck of her femur with a fall that would have seemed which a fair that would have seemed trivial to her twenty years earlier. When a "new" infectious disease a population with no past mmunity, it is always more dangerous to the old.

This holds also for what we tend o call nonspecific respiratory inections shown on the death certifiate as "bronchitis," "influenza" r "bronchopneumonia," in which

variety of viruses and hacteria 13y be concerned. This rising ulnerability to infectious disease one of the most clearly docunented aspects of ageing. It is the rst intimation of something thich will become a central feature f this article: the progressive reakening and ineffectiveness of munic responses with old age.

The conventional image of a very Id person is of someone frail, nowed and small with thin, heavily rinkled skin. These physical findressive disappearance of a sub-stance called collagen, and the ragility of the hones is also due to

Collagen is the most important of the fibres which give form and estlicate to the hody, it is the hlef component of tendons and gaments, and the minerals which orm the hulk of hone are crystalsed on the surface of a collagen hatrix which adds much to the rength of hone. Change in the pysical character of collagen and s progressive disappearance is the cond hasic change with age.

This provides an introduction to third general quality of ageing. ollagen molecules and fibres are emically similar in all mammals. t the chemical changes character-



FEW SCIENTISTS have combined pure research with practical medicine as brilliantly as Sir Macfarlane Burnett, OM. His work—he won a Nobel Prize for Medicine in 1960—has illuminaicd the basic nature of life, but has also helped to control dis-eases like polio. Now, in his 71st year, he has written a book which argues — among other things-that fundamental research in the life sciences now has almost "no direct bearing on the prevention of disease."

In the first of two extracts from Genes, Dreams and Realities*. Sir Macfarlane puts forward a theory to explain why human beings age—and assesses the possibility that science can find a way to postpone death.



Sir Macfarlane Burnet, OM.

istic of age are seen in collagen from a two-year-old monse, a threeyear-old rat or a twelve-year-old dog in much the same stage as those in a 70-year-old man.

This tells us that the atropby of collagen is not a simple matter of wear and tear, but occurs at a time appropriate to the species. It was recognised by Welssmann in the last century and has been accepted hy virtually everyone who has thought about ageing since that the "allotted span" for any species is something genetically programmed as a result of evolutionary pro-cesses. In the wild it may be extremely rare for any single indi-vidual to reach that inbuilt span, but it must he there.

That the individual grows old and dies is an inescapable fact, but how are we to start trying to understand lt? Does something positive happen by which Nature, as it were, compels the organism to commit suicide at the appropriate time? Or is it a more negative process by which the body when it reaches a certain critical age ceases to do those maintenance tasks which are needed, as in any machine, to counteract some steady process of running down?

There are many patterns To be published on August 12 by MTP, Medical and Technical Publishing Co Ltd, Aylesbury. Price £2.75.

among animals and there is pro-bably no single answer. Mayfly imagos die within a few hours which surely must be regarded as a positive suiclde. Even if we confine ourselves to vertebrates there is the example of the salmon's sudden senescence after spawning. However, for all higher vertehrates, including ourselves, we must probably look for the second type of situation, a fading out of maintenance, a sort of built-in obsolescence. There are various semi-technical

ways of expressing it—that Nature loses interest after age X, that potentially lethal genetic characters do not express themselves until after age X—hut they tell us little or nothing of the nature of the biological clock that determines X.

SO FAR, WE HAVE BEEN CONcerned with negative factors in ageing—vulnerability with loss of effective immune responses, loss of elasticity and atrophy of collagen. There are also positive disadvan-tages of age, in the sense that many diseases are so characteristically confined to old age that they either form part of the picture of senes-cence or are very closely related to the basic processes of ageing. These diseases include cancer, a range of diseases in which the individual's immune system starts to destroy his own cells (the autoimmune diseases) and another range of conditions associated with degenerative changes in blood vessels of which coronary disease (heart attacks) and "cerebral vascular accidents" (strokes) are the most conspicuous.

In recent years much of my interest has been in the possibility that the immune system may play a significant part in both cancer and ageing.

The immune system is the hody's

defence mechanism, which destroys defence mechanism, which destroys foreign material gaining access to the hody, and which may also be involved in destroying mutant cells which have been so changed that, although arising within the body, they appear to be foreign to it. In this connection, the most important part of the immune system seems part of the immune system seems to be the thymus gland, together with the lymphoid tissue and lymphocytes to which the thymus

All young mammals are horn with a large thymus, so called be-cause of a resemblance in shape to that of two slightly overlapping leaves of thyme. It lies helind the hreast bone and over the great vessels near the heart and is made up mostly of cells known as lymphocytes. Lymphocytes are found throughout the body and are constantly circulating in the blood and lymph. Apart from the thymus they are particularly associated with the spleen, bone marrow and lymph glands. The lymphocytes seem to be essential for a normal immune response and many of them seem to depend on the thymus gland for their normal function. Lymphocytes which are dependent on the thymus are known as thymus-dependent or T-D

cytes or defence cells reaches its maximum very soon after birth when the thymus itself has its greatest size relative to the body as a whole. In man the absolute maximum size is reached at the age of 10-12 years. Then it diminishes in size and becomes functionally insignificant in middle age. Most individuals over 60 have only two small fatty lobes with some fibrous tissue to show where their thymus used to be. This does not mean that there are no T-D lymohocytes in the circulation or lymph tissues of an elderly indi-

There are still many

The production of T-D lympbo-

lymphocytes.

descendants of cells that were developed in the thymus but no new lines are heing produced. Much more could he said about the T-D immune system but the important thing from our present point of view is that it is the system concerned with recognising and dealing with foreign cells, either cells from another individual that have entered the hody by grafting or injection or cells which by somatic mutation have developed a new character.

The T-D lymphocytes recognise foreign cells by surface to surface contact and then destroy them by complex and as yet poorly under-stood processes. During the re-action the lymphocytes themselves may he destroyed and other tissues in the vicinity may he damaged.

Over the last five years I bave been writing a good deal about the "immunological surveillance," which is the concept that one of the biologically important reasons for the existence of an immune system is to deal with incipient malignant disease, with cancer. The T-D system, on my reading, is primarily there to recognise any little group of abnormal cells and to nip it in the bud before it becomes too large and invasive to deal with.

It is a surveillance system, perpetually patrolling the body, as were, for evil-doers.

The lymphocytes tolerate any normal chemical patterns that bave genetic right to be in the body. is only when some unusual haracter develops as a result of nutation that the T-D lymphocytes are called into action. And although nutation is a rare event when one is considering individual cells, there are so many billions of cells in the body that mutation must be constantly occurring.

There is a large body of evidence from animal work in favour of the idea of immunological surveillance. (which I have elaborated on in my hook). But there is also evidence from outside the experimental lab-

Warfare of the cells: goodies' v 'baddies

The major difficulty in transplant operations is that, in the nature of the business, "foreign" matter-a heart, say, or a kidney—is intro-duced into the body. The immune system, if it acts normally, will reject the "foreign" organ, and cause the transplant to fail. In order to avoid this, transplant patients are given drugs which sup-press temporarily the action of the

immune aystem. Now, more than 30 cases of cancer bave been reported as arising in patients who bad been under long-continued treatment with immunosuppressive drugs after transplant operations. Statistically, such cancers are many times more numerous than they would be in persons of similar ages not receiving such drugs. At the human level this unfortunate side effect of kidney transplantation is the most decisive evidence of the possibility that malignant tumours may start up relatively frequently and of the role of the immune system in destroying these incipient

Surveillance cannot be wholly confined to malignant cells. If some type of common mutation eventually produces a large population of cells with the same altered character but with no tendency to proliferate unduly then sooner or later these two will be recognised by the lymphocytes and

damaged or destroyed. Because such mutants do not

produce obvious effects in the way that cancer cells do, we shall probably never he able to know just how frequently they arise. However, it seems probable that the embryo starts with a clean slate but that with every new cell generation some mutations will occur. As an animal matures and ages a progressively increasing number of cells will bave undergone one, two or more mutations.

Towards the end of life, it is probable that some of the more common types of mutation are represented in a majority of cells. ing may largely be the result of simple accumulation of mutations. Others, including myself, agree that this is important, but feel that the characteristic stigmata of old age result much more from the immunological responses which are associated with the mutations. There is one further aspect

mutation which is especially important because it involves the lymphocytes themselves. A lymphocyte must not, for ohvious reasons, attack normal body cells: they are sacrosanct and tolerated by the whole immune system. No immune response must be mounted against anything which is rightfully present in the body.

But even in Nature, even in the living body, such laws are not always obeyed. Lymphocytes themselves may mutate and may change their character almost literally from good to evil. They may become changed so that they mistakenly regard some normal cell as alien and attack it as they would a foreign cell. This attack, when it produces symptoms, represents autoimmune disease. There is some evidence that these ahnormal lymphocytes may themselves he recognised as foreign by other normal lymphocytes and destroyed, so occasionally naturally terminating the disease.

AT THIS STAGE, I should warn the reader that I am unashamedly presenting a hypothesis about the nature of ageing which I helped to develop and about which I have been writing recently at the tech been writing recently at the technical level. Under these cirmumstances, I shall be biased in deciding that most of the alternative hypotheses are so improbable that would only confuse maters to discuss them!

The essence of the approach to ageing that I shall use is that it is to a very large extent determined hy the exhaustion of the thymusdependent immune aystem.

For the time being we can set aside the obvious next question of why the immune system itself fades with age. There are many good lines of evidence, some already mentioned, that all immune responses hecome less effective with age and if this is so then immunological surveillance will go the same way. On the other band, as age advances all effects of mutation that are not lethal to cells will steadily accumulate. Mutant cells will go on developing further mutations and if any such mutation sequences give a proliferative advantage the cell line will he well on the road towards malignancy.

The concentration of cancer towards old age therefore bas two main conditioning factors—the accumulation of somatic mutations by the simple lapse of time, and the waning effect of "immunologi-cal surveillance" in nipping the incipient cancer in the bud.

What I have said about the nature of autoimmune disease would necessarily imply that, like cancer, such conditions will become more frequent in old age for the



the road to malignancy will be scattered through the tissues and there will he enough of some types to allow an immune response against them. This is a deduction which it may be impossible to prove or disprove either at the clinical or experimental level.

If it occurs it will be a slowly progressive process. One might picture a mutant change X being common in the cells lining the blood vessels. Once an immune response had stimulated the development of a significant number of anti-X lymphocytes, we should find gradually increasing numbers

of episodes in which X cells are attacked by anti-X lymphocytes.

In each episode a little focus of damage will he produced with trivial effects in itself hut in the long run contributing to a degeneration of the vascular system. There are hints that this does take place, hut nothing approaching proof.

Similar types of damage to normal tissues in blood vessels or elsewhere could be produced by abnormal mutant lymphocytes. When, with age, the efficiency of immunological surveillance is waning and active families of autoimmune cells are allowed to flourish, chronic organic damage of some sort is to he expected.

The essence of the argument is that a progressive run down of immunological surveillance with sge is the dominating factor which accounts for the association of cancer, autoimmune disease and degenerative change with ageing. This does not exclude the possi-bility that genetic or environmental factors may accelerate or retard the basic process.

WE ARE LEFT with the question of why the immune responses run down, and with the need to justify the assumption that the loss of effectiveness of the immune system precedes and in a real responsible for degeneration and loss of effectiveness in other parts of the body. The loss of effectiveness of immune reactions with age is well established but we have not accounted for that weakening nor have we brought into the picture another major feature of ageing referred to earlier—the degenera-tion and partial disappearance of

collagen.
All lymphoid tissues, spleen lymph glands, hone marrow and thymus shrink with age. But the thymus degenerates at a much more rapid rate than the others. There is very little functional thymus left after forty or fifty, and none at all in

continued on next page



same reasons. If we allow for the

fact, still not fully explained, that there are genetic differences in the predisposition to antoimmune dis-

ease, the facts in regard to age incldence agree with this deduc-

The various forms of cancer and autoimmune disease are important

among the diseases of old age, but even more significant are

vascular accidents due to degener-

ation of arteries, giving the acute symptoms which we call heart

attacks or strokes. In addition,

there are even larger numbers of

variety of bodily weaknesses rather

than specific disease and who die

by almost random mishaps when

their vulnerability reaches the

We know that these degenera-tions have an inherited element in

their causation but environmental factors are also involved. The

latter include cigarette smoking, over-eating with over-weight as its

indicator, excessive consumption of

alcobol, social worries and per-sonal disasters. I believe that apart from these last environ-mental factors, most of the changes

of ageing are due to mutation of cells, and immunological reactions

By the time old age is reached,

many types of mutant cells not on

danger point

to changed cells.

persons who become senile with

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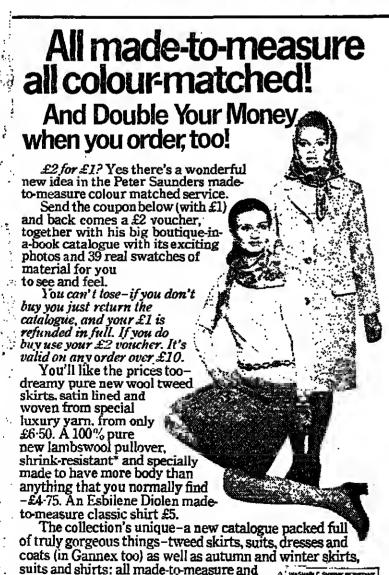
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old age. As the thymusdependent lymphocytes are responsible for surveillance, one state. naturally looks for some everything into consideration

maintenance ceases and all the and has not yet been disproved. evils of old age are set loose.

Once again we have to go deeper and look for possible and Bernard Shaw reasons why the thymus should atrophy at around the age of one year in mice and 40 years in man. This brings us to the Hayflick limit, and once we reach that we have gone about under controlled conditions

they lost the capacity for their quota early.

normally in the hody fluids.

Apparently therefore there relationship between the virtual is a clear limit of around fifty If this is so then it would be disappearance of the thymus to the number of times an reasonable for them all to tend in middle life and thereafter embryonic buman cell can go the steady rise in cancer and on dividing. Hayflick feels at around the same time, and nated people for hundreds of autoimmune disease. Taking strongly that the phenomenon before the rest of the hody is years. The earliest semieverything into consideration is basic to ageing and I find affected. is basic to ageing and I find I am inclined to believe that the idea very attractivethis is the best current available explanation for the
phenomena of ageing.

the literature to state the literature though I am prepared to
change my mind if new
evidence calls for that Its In one sense, the biological attraction may simply be that it clock can oe located in the allows a self-consistent theory thymus and its dependent of ageing to be formulated seems to be the hest general cells. When they fade away, which covers most of the facts statement we can find.

But we cannot stop there. Rais, rubber tyres

The theory takes more or less the following form. Each species has a basic inbuilt bio-logical clock, in the form of an appropriate Hayflick limit to the number of divisions which the number of divisions which ing rafs are given a diet inspection in a strength of the species which resemble those found certain set of cell lines vital to continued life exhaust their He found, and others have quota of generations more confirmed, that if he started a rapidly than any others, the tissue culture line from human signs of old age will be the embryonic cells those cells changes which result from the would under the best con- absence of these particular ditions multiply for about fifty cells. We know that the most generations (ie. each cell with active turnover of relevant its descendants would divide cells is in those lines which about fifty times). Then, when lead to T-D lymphocytes, and the cultures were of cells all we deduce that the cells which around 50 cell generations are involved in the production from the "founding fathers" of collagen must also exhaust

continued from preceding page slowly died. This did not may seem, because it is probled age. As the thymus-the line there had been a muta-dependent lymphocytes are re-sponsible for surveillance, one state.

Slowly died. This did not may seem, because it is prob-the line there had been a muta-tion to a more or less cancerous "fibroblasts" which produce collagen are both derived from the same ancestral stem cells. to reach their Hayflick limits longing human life has fasci-

> It may be that this immunological theory of ageing is a little too slick, that we are looking at only one facet of a very complex situation. But as the matter stands today it

An indication for the need to keep an open mind can be given by mentioning two ex-perimental findings that do not show any obvious relationship to the immunological theory. Since they represent the only examples of experimentally increased longevity, they must be given due weight.

(1) If immediately on weanatrophy. It follows that if a may survive for a total of five certain set of cell lines vital to years, which is much longer than rats survive on a normal laboratory diet. There are ohviously interesting things to be learnt about thymus sizes and cellular turnover in these animals if they are to fit into the picture.

the picture.

(2) In industry, if one wishes to improve the "long-evity" of rubber tyres or to keep fats from going rancid, included in the American sociologist took a properly chosen sample of men whose biographies were included in the American.

Who's Who for 1950 and followed the mortality among chemicals which inhihit the oxidation processes. It is

similar antioxidants they live longer than their untreated litter mates kept under the same basic conditions. It may he that there is a clue here as to the nature of the Hayflick limit—or in ten years' time the finding may be seen as the beginning of some entirely different approach.

THE POSSIBILITY OF PROoff and Steinach, suggested that ageing was associated with a fall in sex hormone levels. Although modern views on the feasibility of prolonging life are more sophisticated, most work with bumans is still in the sexual field. Several groups are interested in showing that post-menopausal women treated with a proper balance of hormones are less liable to weakening of the bones and to cancer of the uterine cervix and are in general healthier.

his results prove his case. Many opinions have been expressed as to what will lengthen life or what will shorten it. In the play that Bernard Shaw wrote on the topic, Bock to Methuselah, his contemporary Prime Minister asks the hrothers Barnabas whether their elixir is sour milk, or lemons, or something Of suggestions I have come across in my reading. the one that interests me most is that there may he length of life to be gained by winning success and recognition in professions supposedly shel-tered from social stress

lowed the mortality among them for the next twelve years.

actuarial adjustments to give a stressful conditions of industry. of each professional group, he found that American scientists No one so far bas been able to entered in the book had a death rate only 79% of that for the whole who's Who satisfy the critical minded that group covering the profespoliticians, business sions, men and all the rest.

This was one of the lowest values, while journalists had the highest, with 210% of the average mortality.

There are also available general US figures for mortality in occupational groups including the professions. Comparison of the well known scientists listed in Who's Who with the whole group of scientists of the same age showed that the famous ones had a mortality only one-third as high as that of the whole group. Eminence was there-fore clearly associated with longevity.

The protective effect of parents' age at death. and eminence is seen Making the appropriate but also in the supposedly necessarily give us a practical

single figure for the mortality. In 1968 a fascinating study of coronary heart disease in the 270,000 employees of the Bell well known enough to be Telephone Company was reported in the journal Science. Everyone might have thought

Bryan Wharton

heart attacks, while the like to think, a liftle bit of be successful in enabling more sheitered workmen would support for the hypothesis of and more of the population to the lowest rate. The ageing that I have favoured. findings revealed precisely the reverse.

Among the workmen, there were 4.33 heart attacks per thousand men per year. High executives had a rate of only 1.85 per thousand per year. The finding has never been satis-factorily explained, but it fits in with another recent study of 270 men. 60 to 94 years old. which found that "work satisfaction and morale" are better predictors of longevity than physical fitness, smoking history, nutritional status or

Even if we knew much more not only in sheltered scientists, about ageing it would not

to co-operate with us in keep- years may be possible. After alive for much beyond the to medical students, one of n

of the thymus. or anything else requiring hospitalisation, causes rapid atrophy of the functional part of the thymns. If the view I have adopted about the role of the thymns is correct, one could claim that each episode uses up part of the quota of thymus dependent cells and therefore shortens life.

Modern versions of medieval elixirs

Anything we can do to pro-vide a childhood and early life free from illness is in itself likely to favour freedom from untimely illness in old age. That, I think, runs so well with that the top executives with traditional wisdom and also their problem - strewn lives with statistics of mortality that would have the highest rate of it is both sound advice and, I heart attacks, while the like to think, a little bit of

> UNDOUBTEDLY THERE ARE scientists concerned with the problems of age who display more optimism than I can. Dr Defares, a Dutch gerontologist, is developing an approach to maintain a proper balance of hormones in the body for people of fifty and over, with a special concentration on the problems of post-menopausal

means of extending the average immunological surveillance ar life span. Nature is not going resistance to infection in late ing men or any other animal one talk on ageing which I gay span she has allotted. What I audience made the logical. think may be a useful approach at that moment impracticable to prolonging the period of suggestion that at about the healthy old age is, bowever, age of six half the thymn suggested by one characteristic should be removed and store in liquid nitrogen until ti Every serious illness, child had passed throug whether an infection, an injury, middle age. Then, when the individual was about sixty, hi own thymns could be trans

planted back Others might suggest the same procedure with bon matrow, or with both bon marrow and thymns. Anothe approach is that of looking a the antioxidants. It is possible that if they should be prove to stop the accumulation of toxic chemicals in cells th Hayfire the stop of the stop Treatment with antioxidant might then prolong life although to be effective would almost certainly be found that it would be neces

out most of the life span, tho raising very obvious difficulties In summary, therefore, seems to me that while we ma reach a healthy old age of 7 or 80 or even a little more there is no serious prospec of prolonging life far beyon that for the majority of

sary to take the drugs through

On either practical theoretical grounds most of th modern suggestions are fan tasies little more substantia than a medieval elixir of life @ Times Newspapers Ltd., 1971.

women.

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THE WIN

Philip Oakes meets Sir Alec Guinness who returns to the West End stage at the Haymarket next month

A MASTER-ACTOR **PREPARES**

THE PROSPECT of Sir Alce Guinness Telling All is like imagining a gossipy clam. He is imagining a gossipy clam. He is a quiet, courteous, intensely private man who hedges himself with modesty and good manners. But last year, laid up with a double hernia—the result of swooping ahout on wires as Marley's Ghost in the film of Scrooge—he toyed with the idea of writing his autobiography.

One nugget that came up for assay was the question of his knighthood. Why was it awarded? For his services to acting, I'd always imagined. But Guinness has his

"I honestly dun't think it was for that. And I'm not at all sure that I should tell the story. But it happened one year when I was on holiday, and quite suddenly I was summoned—it was more than a request-to allend a film festival in Mexico City.

"When I arrived a rather tense lady from the British Embassy told me that a car would take me to the Ambassador at nine that morning. On our way I noticed that the streets were entirely empty. remarked to the driver that thought Mexicans took their siesta in the afternoon, and he waved his hand and sald, 'Look at the barri-cades.' And then I saw that every street was berricaded, and the Embassy itself was hoarded up, practically in a state of siege.

"The thing was that we were rather involved in Cuban affairs at the time, and the Mexicans disapproved. When I saw the Anibassador I asked him wbat he wanted me to do, and he said in a very general way, 'Get out on to the streets and show yourself.' Well, hardly, I thought. But that night I went along to the Festival which was being held in a hall the size of the Wembley Stadium, and I listened to the Russians speaking in Russian, and the French speaking in French, and the Germans speaking in and the Germans speaking in German, and when I was announced as the official British delegate (to a chorus of hoos, I might add) I decided to make my little speech saying bow glad I was to be there and so on, in Spanish. I had it written on a card, and I had learned it word hy word. And when I'd finished there was a great roar of applause, and people practically carried me out of the hall on their shoulders."

down. HMG was back in favour. And three weeks later-back in London-Guinness was notified that. he was in line for a knightbood, and would he please let them know by return post whether or not he

There's more to the story tban that, says Guinness. But he's saving the fuller version for his suto-hiography, if be ever gets round to writing it. For the time being, at least, it's postponed while he stars in John Mortimer's play, A Voyage Round My Father, which opens in the West End next month.

It's Mortimer's account of life with his own father, a blind QC, and Guinness is loud in its praise. He's been rehearsing for three weeks, and reckons that by now he knows most of the lines. "It doesn't get any easier. In fact, it becomes more and

more difficult. But—touch wnod—I've not had a disaster yet, f think I've tried most of the techniques. I remember once when I was playing Richard III in Canada f recorded all my part on tape, and played it back when I was shaving and so on. The trouble was that I'd recorded it in a flat monotone, and when it came to the performance I had tremendous difficulty in ridding myself of the numetony.

Just lately I've discovered that the best method is to write the whole part down in longhand in a notebook. This way you somehow make it your own."

There's no doubt that fur Guinness the play is the thing. As one of the founding fathers of Ealing cumedy, and a deserving Oscar-winner, his box-office appeal has remained solid for more than two decades. But its describes himself as a reluctant movie actor. "If I had the chnice I would settle exclusively for the theatre. I don't think an actor's life in solutions are the interesting the settle interesting int life in films is remotely interesting. It can be enjoyable, I suppose, tu do your bit. But the bit is rarely more than two or three minutes a day. And, of course, you have no control over the final performance. That is in the hands of the editor." His carly days with the Rank Organisation bave left him with a organisation bave left him with a profound distaste for the publicity machine, but be's conditioned to the extent that be still shies away from the candid camera. In the cloud-cuckoo land of Pinewood movies a baldiog actor was required to preserve his image by covering up the evidence with a hat, and at the click of a shutter Guinness at the click of a shutter Guinness is wont to reach for his trilby. It's not vanity, be insists, but the instinct of a professional to guard the in-vestment. In fact, he photographs well. His face is droll and mobile; bis bands orchestrate a flow of shrewd but uncommonly unmalicious

stories.
He's reticent about his Catholi-He's reticent about his Catholicism, but illustrates its nature by telling of the Easter in New York when he was portraying the goatish poet in the play. Dylan. "The phone rang one evening shortly before I was due on stage and it was Bisbop Fulton Sheen. 'Alex,' he sald,.' I'd like you to come to my church on Good Friday and read a few poems.' I said I didn't think few poems.' I said I didn't think that I could do that, and be said, Alex, bow many people does your theatre hold?

We were playing to capacity bundred or so. 'For God's sake,'
he said, 'I'm offering you an audience of four thousand. And the
whole thing will be broadcast'." The
Bishop's show undoubtedly went on, but without Guinness.

His son, Matthew, is about to make his film debut in the Tom Courtenay film, One Day in the Life of Ivan Denisovitch. He acquits himself well, but for years Guinness tried to steer him into another profession. "I would have liked him to do something out-of-doors, something adventurous. Forestry, perhaps. But one day he came to me and said, 'You're going to be very disappointed, but I want to give acting a try.' After that you simply have to do what you can to help. I think the moral is quite simple: parents should keep their traps shut."

The extraordinary thing about

Sir Alec Guinness: finding new classics

Guinness is that he seems shriven of all professional desire. "I have no hankering whatever to play the classic roles. I had a basinful of that as a young actor. Really, I would like to find new classics. But my only wish, if you can call it that, is to play the Ghost in Hamlet. I once saw a Japanese actor play it once saw a Japanese actor play it dressed as an admiral. There was no trickery, but something came through, ft simply said 'gbost' in a way I bad never heard before. I'd love to do if for one performance—at great expense—and see what bappened."

There's a mucb-told tale about Guinness meeting James Dean on the night he received delivery of the car in which he drove to his death. Strange but true, says Guinness. "It was actually brought to the restaurant where we were both dining. The whole thing was gift-wrapped in Cellophane and be was tremendously proud of it. But as be showed it to me I beard what I can only describe as a different voice which insisted that he should never drive it. Of course, be did— although f begged him not to—and the next day he was killed."

The other week Guinness planned

to leave London early on a Sunday morning to attend the 8 am mass at the Cathedral near his bome in Hampshire. He bad a troubled night, waking and sleeping in fits and starts, but arrived at his destination, vaguely wondering why the congregation was so large. Belatedly, be realised that it was not 8 o'clock but 9. If he had caught the train he intended be would have been involved in a rail smasb. There's nothing eerie about his deliverance, be says. But he finds It Intriguing.

Alec Guinness ls fifty-seven. He's fairly contemptuous about bis lack of ambition. "I never set myself targets. Quite truthfully, I am lazy and unambitious. I never say I want something. But something on the lines of, 'f would rather like, maybe, to do it if I had the energy."

For the time being John Mortimer's play is his goal, bis horizon. "But beyond that I don't know. I would like to direct, if f knew the subject well enough. I would like to write if there was someone to prod me towards completing it. But the position is this. Quite simply, f am a great

LOOK BACK IN ANGER

ONE CANNOT withhold admiration, however reluctant, for Harold Wilson's achievement in writing this book, despite all the manifold and sometimes almost intolerable presented. sures which, as any former member of a Shadow Cabinet will know well, are continually exerted nowadays on the Leader of the Opposition. Nor can one help being inspressed by the assiduity, the productions memory, and indeed—in its nwn way—the sheer ability, all of which have contributed to the fulfilment of Mr Wilson's self-imposed task.

But this is a curious book; not so much a history of the Wilson Government as a highly personal record, and a political apologia of a unique kind. This book expresses, first and foremost, Mr Wilson's deep resentment at his party's defeat, and his irrepresnis party's dereat, and his irrepressible urge to get even with the man, the news-writers and the circumstances that combined to do him and his party down. There is some good narrative, especially in the later chapters, and occasional rollicking passages in the best "old" Wilson manner, though there are also pages at a stretch which are hard to enhure—I am thinking especially of those —I am tlinking especially of those terrible lists of things which recur throughout the book: measures passed through Parliament, details of deflationary packages (fully costed), even the precise achievements of the Highlands and fslands Developmen Board. It is rather as though Mr Wilson feels that the reader, too, was part of a conspiracy against him, and deserves this opportunity to be beaten over the head. More seriously, one must mention

Mr Wilson's almost obsessive pre-occupation with the Press. If Mr Wilson had been content to make the general point that Press comment on his Government, and on himself, sometimes went beyond what an impartial observer would have con-sidered fair or reasonable, and if he had illustrated this point with two or three specific instances, then I for one might well have sympathised with him. But there is something immoderate, even disquieting, about the way Mr Wilson feels he must fight over again all the old battles, and every occasion on which, as he claims, the facts were misrepresented or his speeches inadequately reported, during his years as Prime Minister. And he doesn't belp his case with his own account of the 1969 Labour Party crisis over trade union reform, ln which be simply leaves out the crucial point that his Government could have counted neither on carrying a motion to send the projected Bill upstairs to a Standing Committee, nor on carrying the Bill on the floor of the House.

As for the treatment of Mr Heath In the book, it is unlikely that these envenomed attacks will bother Mr envenomed attacks will bother air Heath very much, but the nadir of polltical candour is surely reached on page 390, where Mr Wilson records that the decision in May, 1967, to apply for membership of the EEC was approved by 488 votes to sixtytwo, "the biggest majority on a contested vote on a matter of public policy for almost a century," without even bigging that Mr Heath had sent even hinting that Mr Heath had sent out a three-line whip to his followers, exhorting them on this occasion to support Mr Wilson's Government in the lobby.

Why does Mr Wilson feel so resent-ful? I think one gets closest to the answer when one discovers that the Leitmotif of Mr Wilson's apologia is, predictably, the balance of payments. The Labaur Government, we are reminded, inherited a deficit of £800 million, and bequeathed to their successors a surplus of £600 million; it was not their fault that they were "blown off course" in the sterling crisis of 1966, and in the devaluation crisis of November, 1967, though the

The Laborr Government 1964-1970 by Horold Wilson (Weidenfeld & Nicolson/Michael Joseph £4.80 pp

Lord Boyle takes a critical look at Harold Wilson's memoirs of his years in power





Wilson: wntching the Press

latter crisis was to prove politically

"Devaluation was not forced upon us by any failure to carry through the policies which in three years had transferred an unprece-dented overseas deficit to a surplus. What forced us off parity was, basically, the economic consequences of the Middle East crisis: and in particular the closure of the Suez Canal. . . . As with the Seamen's strike of 1966 we paid a heavy price against the background. heavy price, against the background of a sterling position whose vulnerability owned nothing to our balance-of-payments position."

It is Mr Wilson's case that the Labour Government was penalised for setting the right priorities and for seeking to make Britain strong; it was no fault of theirs that outside circumstances, beyond their control, prevented their succeeding soouer. This is the theme to which Mr

Wilson returns again and again, on average three times in every two chapters. Yet I feel be protests too mucb. In 1967 it was several weeks before the Arab-Israeli war broke out that the sbarp turn-round in sterling occurred, and it was before the Arab-Israeli war that the National Institute, in its Economic Review, almost halved its estimate of the prospective balance-of-payments surplus. Public expenditure in f967, capital and current, increased by an enormous amount—by more, indeed, than the whole rise in the gross domestic pro-duct. As Professor J. R. Hicks wrote recently (in the Three Banks Review) This (increase) was only too obvi ously the internal counterpart of the external strain that broke the old parity of sterling." A firmer grip on expenditure during 1967 might very well have removed the need for damaging cuts in 1968, and for an "overkill" Budget that only made its full impact in 1969. impact in 1969.

The dramatic fall in the rate of increase in personal consumption after f968, coupled with the dis-

appointment of the expectations aroused by the National Plan, had, and still has, a great deal to do with the upward pressure of money wages on the part of organised labour, attempting to recover the position. Also, the volume of exports ceased expanding during the second half of expanding during the second hair of 1969. And therefore, unlike Mr Wilson, I should have thought Lord Kearton and Lord Cromer were justified in expressing the view, at the time of the last General Election, that any Government elected in June, 1970 would face an economic situation that was in certain key respects more difficult than the situation in October, 1964.

Air Wilson's very personal account of his Government's record reveals some curious distortions of emphasis. Thus it seems odd to give two prominent mentions to the Open University, but to leave out all reference to Mr Crosland's educational Circular 10/65, which requested local education authorities to submit comprebensive schemes. This was not, of course, the beginning of comprehensive education, but equally one cannot doubt that Circular 10/65 was, at the time, one of the more efficacious of the one of the more efficacious of the Labour Government's measures; it "caught on," and was immediately reflected in school building programmes. I noticed also that Mr Wilson does not mention the full severity of the education cuts imposed after devaluation; besides the post-ponement of the raising of the school-leaving age, all school-building pro-jects approved but not yet started had to be resubmitted for the following year's programme—a real cut' in school-building programmes already authorised, and exactly the course of action that Mr Wilson congratulates himself on having resisted during a previous crisis.

Successive British Governments in the 1960s, however much they differed in other ways, had one thing in common; they both found it much less difficult to beat off the parliamentary challenges of their opponents, than to keep the confidence of their own supporters, and the assurance of their continual support. One should not underrate or despise the political skill which Mr Wilson displayed as Prime Minister, nor do I personally doubt, after reading this book, that there were a number of subjects, notable readent political supports. notably regional policy, on which he felt more genuinely than the consensus of informed opinion supposed. But I would still defend the words

I used when winding up an economic debate a little over three years, ago:
"Time and again (the Government) fail to make up their mind, or to take any clear decision, until the passage of time has eliminated all alternatives of time has eliminated all alternatives but one, and their freedom of choice has gone by default. Tinkering with the framework of Government is not the same thing as actually governing." All through this book there is a pretty high ratio of bustle and activity to real achievement, or to effective decisions taken at the right time. And, lastly, there is disappointingly little penetration in these pages, little sign that Mr Wilson is thinking constructhat Mr Wilson is thinking constructively about some of the unsolved problems of a modern industrial society. For instance, he talks to de Gaulle about the evils of "bumiliating industrial takeovers," but bas nothing to say about the development of the giant international company, and how its operations can be reconsiled with the postulator of activities. ciled with the postulates of political

To read this long book is to be remlnded of one of the most prescient forecasts of that great political thinker, de Tocqueville: "It; is believed by some that modern society will always be changing its aspect; for myself I fear that it will he too investible fixed in the same institu invariably fixed in the same institu-tions, the same prejudices; that the mind will swing backwards and forwards for ever without begetting

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Conflicts and follies

THEATRE 🗌 HAROLD HOBSON

THE FINE first act of Maxim Gorky's Enemies 1 Royal Shakespeare Company: Aldwycb), adapted by Jeremy Brooks and Kitty Hunter Blair, is like a Galsworthy play translated into Russian, and then translated back into English. Its presentation of the conflict between the workers and their wealthy rural employers bas the brave impartiality, the ominous despairing pity of "Strife" or "The Skin Game."

Thereafter the play fragmeots itself into individual studies: the hysterical young sympathiser with the workers, the dried up public prosecutor, the old conspirator, the lovable feckless drunkard, the bored actress who sees into the future better than anyone, monopolise our attention with their personal problems. The last act, io which a trial hecomes a geoeral conversational rendezvous, is ludicrous without being funny; and a sudden, unprepared, irresolute switch by the director, David Jooes, from naturalism into symbolism is a catastrophe in the modern, rather than the ancieot, sense of the term.

But the play should he seen; it shows how admirable, in its realistic way, was the sort of drama nurtured by the hest oldfashioned companies. It would be very satisfying indeed at the Moscow Art Theatre: hut eveo that could not better the affec-Wood's amiable tippler.

"Enemies" declares that the

workers are children, and Lesley Storm's Look — No Hands Fortune) slyly suggests that children, far from being little angels, are really small ogres from whom the adult world is in urgent need of protectioo. As one of its characters distractedly observes, no man in his right mind would dream of speaking to a little girl except in the presence of his lawyer, let alone of offering her a lift home from school in his car. Nevertheless the offer is made, and it is not the pocket-sized infant who is taken for a ride. The play's opening scenes are slow, but once the incredible folly is committed, I laughed loud and long. Harry Towh, as a film producer well acquainted with the villainous duplicity of tiny tots, gives an exhibarating performance whose richest moment comes when he recalls his terror of his wife who, one gathers from his eloquent gesture of classic dismay, would go into a pint pot and still leave room to spare. Peter Cotes directs the play with a very light

There is much to admire in the production by Michael Blakemore and John Dexter of Adrian Mitchell's Tyger: a Celebration of William Blake for the National Theatre at the New, Isabella Lucas sings some of Blake's recent in five and training torses. poems in fine and ringing tones.
Mike Westbrook's music is Mike Westbrook's music is soothingly lovely when it is quiet, and rousing as a trumpet when it is noisy. There are blow-ups of Blake's engravings of tortured negro slaves to which one's response is equivocal, but which touch the nerve of beauty. These magnificent twisted black bodies are so noble in line and composition that it requires an intel-lectual effort to realise how harrowing they are. In a humani-tarian sense they are inferior to Goya's Horrors of War, but if you are more of an aestbete than a human being they will give you prodigious pleasure.

But there is, of course, Mr Mitchell's book, which is a series of caricatures of the Arts Council, royalty, Wolverbampton house-wives, Sir Joshua Reynolds and anything else that Mr Mitchellhappens to dislike. Few people would go to Mr Mitchell for clear definition, historical knowledge, or commoo sense. He would seem to be able to swallow anything, even Rousseau. To him the Noble Savage and the Golden Age are over his bero's climbing back solid facts. Our only intellectual into the hed of his former miscommitted dramatist, David Caute, has just published a scintillating book on the ideological background



Under the handkerchief: Sir Michael Redgrave, who will appear in "The Old Boys," by William Trevor, opening at the Mermaid

of modern drama called "The Illusion" [Deutsch). Its pages ex-plode with the forensic fireworks of a learning that Mr Caute takes no pains to conceal, and it has a reference to mental raggedness, incoherence, repetitive and derivative rhetoric, and self-pity which in Mr Caute's text has no connection with Mr Mitchell, but which expresses my personal opinion of "Tyger" with accurate felicity. Even the better parts of the entertainment, like an incursion of poets into Blake's bouse, remind one of rejects from a Footlights revue in a bad year.

Mr Mitchell is theatrically inept. He expresses (surely unconsciously) such Victorian disgust at a transvestite young man that one is inclined to ask, in the words of one of his characters, where can he have been liv-ling since 1757? He even man-ages to present the poem "Every-thing that lives is holy" in such a way that the question is immediately prompted. Well, but is It? Are rattlesnakes holy? Slave owners? People who heat their children? The company vigorously applauded itself at the cond but it would be criminal to end, but it would be criminal to encourage them. I am afraid they would never make it at the Palladium. The Chichester revival

Robert E. Sherwood's Reunion Vlenna came to me as a surprise—even a shock. That may he because I dld not see the Lunts. whose magic may bave been able to make strychnine palatable. According to my Penguin Dictionary of Modern Quotations the Duke of Argyll says that there are only two kinds of People in the world-those who are nice to servants and those who are not. His Imperial Highness the Archduke Rudolf Maximillian is Archduke Rudolf Maximillian is nice to no one, but to servants he is especially offensive. Sherwood actually admired this oaf, who would have heen kicked out of any house in Europe that was not a hrothel. He equated bullying with manliness, and gloats tress, now married to a Viennese psychiatrist, the whole odious thing being cheered on by a gig-

gling chorus afflicted with senile

decrepitude. Nigel Patrick presents the Archduke with a far better swaggering performance than be deserves; Margaret Leighton is palely beautiful as the lady; and in the last act Michael Aldridge plays the psychiatrist with so much quietness and repose and even dignity that for a few moments one forgets that better plays than this have been hooted off the stage with derision.

The nuthor of "A Hearts and Minds Job" (Hampstead Theatre Club) is Don Hnworth.

Monarchs of opera

MUSIC | DESMOND SHAWE-TAYLOR

eminent historian bold forth the other day on ber admiration for Italian 19th century historical opera. Her enthusiasm was real: she was not patronising these operas as amusing period pieces, and she was quite unruffled when asked whether she felt no such qualms about their more extravagant historical inventions as many people felt about Rolf Hochhuth's Churchillian fantasies in "The

Sryan Whatton

The cases, site maintained, were essentially different. Hochhuth, like many other modern writers, has claimed documeotary support for his version of recent events; but Schiller (the source of numerous Italian operas), though himself at one time a professor of history at Jena, was consciously adopting in his plays a well-understood convention, deriving from Shake-speare, wherehy historical situations and characters could be freely manipulated for dramatic and poetic effect Schiller, at all events, as filtered through the imaginations of Doni-

retti. Verdi. Rossini and their librettists, has provided the main source of my week's musical pleasures; and I felt throughout in sympathy with my distin-guished-friend's point of view. The German poet's capacity for dramatising bistorical struggles in terms of grand scenes of personal confrontation—even when the participants may never really have met, or are made to express sentiments more or less impos-sible to their historical selvesmakes magnificent material for composers who know their business; and it was immediately clear that the often unjustly maligned Donizetti knew his business inside out in his Maria Stnarda, which received a resplendent concert performance at the Festival Hall on Sunday, with Montserrat Caballe and Shirley Verrett as the rival Queens of Scotland and of England and rival claimants for the affections of the Earl of Leicester.

The first act belongs mainly to Elizabath, and contains some conventional oumbers as well as a melting larghetto orin di entrotn for the Queen and an effective duet for Elizabeth and Leicester. But the music could have been weaker, and still beld us enthrailed in such an interpretation as it received from Shirley Verrett. It is true that in ber determination to secure the maximum intensity of utterance

WAS DELIGHTED to bear an she sometimes forced ber tone, especially in the lower register; but she showed berself here, as in ber Covent Garden Azucena, a magnificent singer and musician who phrases with the keenest attention to verbal and musical detail, and at the same time with flashing brilliance and fire.

> Act 2 introduced us to a pathetic and at first gentle-seeming Mary in the person of Montserrat Caballe, whose sweeter and rounder tones, with those famous ethereally floating pianissimi, provided an ideal contrast. But the encounter à la Schiller between the two Queens in the park at Fotheringay brought out the proud temper in Mary's character, and correspondingly fiercer tones from Mme Caballé; the scene is calculated to excite the most lethargic audience, and went magnificently at the Festival Hall, nothwithstanding the absence of a stage picture. The finest music of the opera is reserved for the long third

act, especially for the scene of Mary's confession to Talbot (Glynne Howell, excellent) and her prayer with her Scottish retinue. In the affectiog G minor section of the confession Mme Caballé showed some vagueness in the matter of time-values which, together with a recurrent vagueoess over words, was the only serious flaw in her singing; and the solemn and simple prayer lost something of its impressive cess by being taken just too fast by the generally promising con-ductor, Enrique Garcia Asensio, who directed the NPO and the Royal Choral Society. The tenor, José Maria Carreras,

was also new, and attractively clean of voice and style, though perhaps a little rash to have dispensed with a score. After the performance there were scenes of prolonged and rapturous enthusiasm which were justified by an experience on a bigher level than anything we are used to in this field. I hope that Miss Denny Dayviss, who seems to he carrying on the traditions of the lamented London Opera Society, will take beart from such a reception, and extend her activities.

tion, and extend her activities.

It is strange to reflect that

Don Carlos received rougher
bandling from Ernest Newman
on the occasion of its 1933 Covent
Garden revival than "Maria
Stuarda" gets from almost anyone today. Nothing bas done
more to establish the true greatness of Verdi's work than the 1958 Visconti/Giulini revival at the same bouse; and now a super-lative four-disc HMV recording

ISLS 956 £7.30) under Giulini, with the Covent Garden Orchestra at the peak of its form, will make new admirers for the opera all over the world. The strong cast is beaded by

the two ladies discussed above. Although Caballe vocalises this sort of music better than anyone else today, she does not always reveal las Giulini's conducting so notably does) the point and meaning of each phrase; in the last, sad parting with Placido Domingo's eloquently sung and characterised Don Carlos, however, both singers reach sublime ever, both singers reach sublime heights. Verrett's Eboli, impeccably elegant in the early scene of social gossip with Rodrigo and thrillingly dramatic in "O don fatale," is in a class of ber own; and Sberrill Milnes, though less accomplished io detail, makes a stroog, manly Rodrigo. The fine musicianship of these four is well illustrated of these four is well illustrated in their Act 4 quartet; while earlier in the same scene Ruggero Raimondi's gloriously solid Philip II and Giovanni Foiani's darkly menacing Grand Inquisitor do ample justice to Schiller as well as to Verdi.

On Friday the Proms, to which I will devote my entire attention next week, opened with a per-formance of Mahler's Eighth Symphony under Colio Davis which I neglected in favour of something nowadays much rarer: William Tell. In Rossini's last opers soloists from the London Opera Ceotre combined at Sadler's Wells with Northern Opera's reinforced chorus and Tom Hawkes' lively production of last May under the decisive control of the second of the sec James Rohertson, who directs at hoth these institutions.

The score is full of good things and more elaborately worked than any other Rossini opera; hut its oeglect is not inexplicable. The adaptation from Schiller is stiff: and the music of this most spontaneous of composers betrays a recurrent and unfamiliar im-pression of effort. The outstanding singer was

Stuart Kale, who showed flexibility and some power in the high tenor role of Arnold. Beroard Lyon, as the patriot hero, excelled in the cleverly stage-managed apple-shooting epi-sode with Nan Christie's gallant

MY apologies to Timothy O'Brien for carelessly misattributing his beautiful "Knot Garden" designs to John Bury when writing last week about the future of Covent

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Monsters of the deep

FILMS | DILYS POWELL

IT IS A question of how much is too much.

First, the abdicating king, his arrogance swollen with age, who rejects the daughler who loves him and exposes himself to the vicious ambition of the two who don't and who throw him oul to die in the madness which awaits the habit of absolute power: Shakespeare's King Lear (A) is now to be seen at the Prince Charles Thealre in a version directed by Peler Brook. Death by poison and the sword a hanging a father who pays for a mistake by having his eyes torn out—the film may harshly abbreviate the text, but it omits none of the vinlence. Yet, it is deeply pitiful.

Second, Urbain Grandier, the priest in seventeenth contary provincial France who, enjoying a libertine's life, is the object of first the sexual dreams and then the jealous hatred dreams and then the leadous native of a woman he has never seen, the Prioress of a convent. Deformed and frustrated, the woman abandons herself to hysterical extravagances which are taken as demoniacal possession: she accuses the priest; the other nuns are infected, exorcists are summoned. and since the accused man has not only offended local dignitaries hut impeded Richelien's plans for political ceo-tralisation he is arrested convicted of witcherafi, for good measure monstrousty tortured and as monstrously hurned at the stake. You may recall that in a relicent and indeed philosophical form the theme was treated a decade ago in Jerzy Kawalerowicz's film The Devil and the Nun. Ken Russell's The Devils (Warner Rendezvous; Technicolor; X) is based on a play by John Whiting, but its provenance lies in history; it has been brilliantly recorded in Aldous Huxley's study The Devils of Loudun.

Now and then Mr Russell has tidied up the hideous sprawling story. for instance by making an exorcist also the priest's executioner torturer. Now and then he has indulged bis taste for fantasy. The ouns, one gathers, their frenzy exacerbated by the industrious exorcists, began showing their legs and perhaps more than their legs; did they, though, really bound about stark naked, and if they did were the figures revealed quite so Twiggy? But no doubt one should tolerate certain scenes—those, say, involving a blatantly exhibitionist, homosexual Louis XIII—as using exaggeration or invention to underline a truth. Anyhow many of the more repulsive details have docu-mentary warrant. They are vouched mentary warrant. They are vouched for by Aldons Huxley; take as an example the application, in the process of exorcism, of a gigantic, a Pabelaisian enema. History may be the bunk, but it isn't as bunkers as to invent that. About facts at any rate, and as cinematic reconstructions go. The Devils seems to he pretty accurate.

But it is startlingly unsuccessful in moving its audience.

One ought surely to feel some one ought surely to leef some interest in the coings-on of the Prioress (Vanessa Rodgrave) and her circus of nuns. One ought lo experience some concern for the unhappy Grandier Oliver Reed. What one actually feels is a general nausea and disgust, not with the lacts of inhumanity, though goodness knows these ought to be hair-raising, but with a style of treatment which subordinates the victims to a lovingly detailed examination of their tortures. Accuracy, one reflects, ought to con-cern itself with human heings too. Accuracy about fact alone is at once not enough and too mucb.

It may be thought unfair to set Mr Russell's reconstruction of a famous historical horror heside Mr Brook's version of a classic; Mr Brook, after all, has Shakespeare to help him. But Shakespeare doesn't always help; the long speeches when delivered by a coloured or in this case a black-and-white photograph can sound pretty horing; and with all the prejudices and traditions which beset a Shakespearean production, Mr Brook had a much tougher joh than

Mr Russell. At the start that shows. Everything moves with desperate slowness; be has even had recourse to a kind of chapter-heading.

But as the plot gathers force one sees him turning the difficulties to advantage. The cores has been used

advantage. The screen has been used to elucidate the characters, not to fog them; the imperiousness, the uproar in Goneril's palace makes the impetuous rejection of Cordelia more comprehensible. The vast deserted beach (the film was shot in Denmark) where Lear and Gloucester, broken old men, lameot together emphasises the emply wreck of their lives. Admittedly not all the camera effects are successful. The repeated isolation in close shot of two heads glowering at one another doesn't seem to me to strengthen the doesn't seem to me to strengthen the idea of confrontation which I take to be intended. But the storm, splitting the scene before the eyes of the old king, powerfully suggests the onset of madness; the apparitions which suddenly stand beside him mark the cracking of his mind. Above all, Mr Brook has allowed a notable cast—Irene Worth t Goneril) Also Webb Ircne Worth (Goneril), Alan Webb (Gloucester), Jack MacGowran (the Fool) and of course Paul Scofield as the self-destroying Lear, overbearing, pitiable, the voice creaking in disinte-gration—to feel and use, really to use the marvellous language.

What he has not done is to heat up

the action. With all the deaths that would have been easy. And a medium which in The Devils can show through flames a face black-bubbled as a man is roasted alive ought surely to be able to manage a little thing like the manual extraction of a couple of eyes. King Lear loses nothing of the cruelty and the compassion by sparing us. The Devils spares us nothing. And it loses everything worth having.

JOHN FRANKENHEIMER, using a script by Dalton Trumbo, bas based his new film The Horsemen (Astoria; colour; AA) on a novel by Joseph Kessel set in Afghanistan, where men are men and converse exclusively in bigh-flown platitudes. So far as I can disentangle it from the diversions offered by camel-fights and ram-fights the underlying theme is the love-hate relationship between Tursen (Jack Palance) the proud old master of a rich hey's stables, and bis equally proud son Uroz (Omar Sharif); and the theme emerges when in some murderous equestrian contest Uroz breaks a leg but still manages to ride through the Hindu Kush before have through the Hindu Kusb before having the thing, by now stinking, backed off with an axe. I have long admired oir with an axe. I have long admired Mr Frankenheimer's talents, hut they are overlaid here by local colour (aplendid photography by Claude Renoir). And I must say that for a people credited with valuing their horses above life itself (certainly above women) the Afghans do seem to leave a distressing number of them lying around maimed or dead.

AT STUDIO ONE, Blue Water, White Death (directors Peter Gimbel and James Lipscomb; Technicolor; U), a fine no-nonsense documentary about the search for the Great White Shark, creature beautiful if you don't see his underjaw, ready to attack even the steel-cage which holds the under-water explorers. Astonishing shots of the skin-divers swimming unprotected among a crowd of feeding sharks.

At the Windmill Cinema, Love and

man colour; X). An addition to the list of instructional films which call in the medical world to redress the balance of the permissive society, it completes the job of turning the noun "position" into a four-letter word. I notice that there is still a chance

at the Hampstead Everyman to see-or see again—Visconti'a superb versioo of the Giuseppe di Lampedusa novei, The Leopard (U). The week's run finishes tonight; for a week from tomorrow, Peter Ustinov, Melina Mercouri, Robert Morley and Maximilian Schell In the ingenious thriller Topkapi (U), which I remember with especial pleasure for the performance as a reluctant jewel thief of one of my favourite players, Akim Tamiroff, Agreeable music, too, by Manus Hadilabis Tamiroff, Agreeable music, too, by Manos Hadjidakis.







Cecil Beaton in the time-machine: three of his costumes for " On a Clear Day," starring Barbra Streisand and Yves Montand (Dominion, Thursday). Miss Streisand plays a girl who, under hypnosis, sees her-self in previous incarnations. Vincent Minelli directs

Riley's line ART 🗌 JOHN RUSSELL

THE SUNDAY TIMES, JULY 25 1971

THE Bridget Riley retrospective at the Hayward Gallery marks a further stage in the emancipation of British art from the defensive, cap in-hand attitudes which were current until nut more than seven

or eight years ago. Those attitudes were broken down in individual practice by Moore and Nicholson in the 1930s. By defying anyone to regard them as second-class citizens of regard them as second-class citizens of the world of art, they broke the spell of the submissive posture. Bacon did the same thing, from 1946 onwards. Caro, Hamilton, and arguably one or two others bave done it more recently. We have been well served with retrospectives of all these artists; and the full-scale review of Riley's achievement (complemented, by

the way, by a show of drawings and sketches at the Rowan Gallery) is in its turn a historic occasion.

The artists whom I have named have The artists whom I have named have it in common that none of them had the kind of rackety immediate success which was wished on young British artists in the mid-1960s. All of them had turned thirty, and more than one had turned thirty-five, before they identified themselves completely. Riley is no exception: hut abe is also no exception to the rule that when the fully-developed self at last finds fully-developed expression the work is likely to grow consistently in power, in range, and in density.

I can remember a time when it seemed

I can remember a time when it seemed to be difficult for Riley even to give her work away, let alone to sell it; I also remember the disbelieving hoot with which she greeted my suggestion that within a few years people would be at one another's throats to get at it. That was in 1963; and, gratifying as it is to see prophecy so amply fulfilled, we must see prophecy so amply fulfilled, we must count it a misfortune that among Riley's few early supporters two of the staunchest—Maurice de Sausmarez and Anton Ehrenzweig—are not here to witness her success. For the Hayward show is really a very distinguished affair, and it culminates in a new picture called "Punjab" which could be called the artist's "Rite of Spring," so full-blooded is the colour, so permy tory the veneated stamping of so peremptory the repeated stamping of the motif, so crisp and so decided the

"No two people read the same book," Edmund Wilson once wrote. And it is clear from the interpretations which have been trawled in the wake of Riley's success that no two people look at the same picture, either. In this matter Maurice de Sausmarez played Signac to ber Seurat, and his "Bridget Riley" (Studio Vista pp 128 £4.5) is as near as we are likely to get to a first-person elucidation, People still think of ber work very much in terms of the initial abock. That shock is owed to the fact that so often we are conscious not only of what we know to be there but of another, imperfectly definable but distinctly apparent experience. What is on the canvas generates, that is to say, a phantomatic "third thing "which leads its own life somewhere between the picture and ourselves.

If this were merely an optical freak it would not retain the interest of grown burnan beings for more than a few seconds. One or two early Rlleys do now seem to me to die away, in that sense, though the work which is emblematic of the formanted people is as commanding the tormented psyche is as commanding as ever. Work of that kind, and that intensity, could not go on for long mannerism on the one side, and the madhouse on the other, were its dread guardians. Since 1965 ("Arrest III," for instance) Riley has been concerned with what I should like to call the social situation: the extent to which colours when put side by side after one another, and hy their mingling create the phantomatic and un-foreseeable "third thing."

The social situation of colour is not, of course, a new discovery. Matisse, for one, said that no colour on its own bad a firm identity: it was by living with other colours that it found that identity, and even then it was one that could change according to the company. Riley in the last year or two has thickened the plot by using colours like cerise, turquoise and oliva which have an innate ambiguity; and by pursuing this problem and its con-aequences with her habitual pertinacity she has produced canvas after canvas which is, in effect, an allegory of human relations. The colour may come in slender lances, or in great thumping borizontal bands, but it brings a message which we are all the better for deciphering.

Status Quo Vadis?

TELEVISION I MAURICE WIGGIN

Despite abundant evidence to the contrary, it is still widely believed that ITV is the channel for bland pap and the BBC is the place to find the thoughtprovoking stuff. At the back of this gullibility, I shouldn't wonder, is the easy (and naïve, and insuiting) notion that since and insuiting) notion that since ITV exists primarily to make money, it is therefore likely to take extraordinary pains to keep the customers' minds off thoughts of revolutionary social change. Whereas the BBC has no such commercial motive (even though BBC1 bebaves as if it had) and in the nature of things attracts young rebels who want to stir thiogs up. So if you are going to he disturbed or challenged you expect the BBC to do the disturbing and challenging. Isn't that so? Ask Mrs Whitehouse.

Odd, then, that last week the BBC put out two studies of volunteer fighting men, square and old-fashioned and thoroughly imbued with notions of pat-riotism, loyalty, discipline and comradeship; while ITV put out two programmes devoted to the proposition that society should be stood on its head and then kicked in the, ah, parts.

Of course, there's no certainty that the BBC knew their studies of fighting men were going to turn out so affecting. Strike Command did Indeed present a rather alarming picture of our preparations for war in the air against Russia. It seems we can only afford to shoot off five prac-tice missiles a year, and the chances of the Vulcan bombers getting through, even at nought feet, depend on it being a dark and stormy night when they set off—and even then one lucky Russian standing in a field with a machine-gun might be one too many. Not very encouraging, to put it mildly. Apparently they put it mildly. Apparently they are now hastily putting cannon back on the fighters in place of missiles. It all smacked rather too much of 1938. I caught my-self boping that the Ministry of Defence had kept a few secrets

But grim though the outlook seemed in respect of the machinery, it was wonderfully beartening to see that the buman hreed has not died out. The men were so reassuring—and, my God, they need to be, Tough, reciliant degreed nations. resilient, dogged, patient, patriotic, and full of faith—it could only he faith—that if neces-sary they can and will go lt alone . . . Do we deserve such alone . . . Do we deserve such servants? Do they deserve such masters?

Again, with Man Alive's study of the Territorial Army Volunteer Reserve, significantly (?) entitled the result. Director Charlie Squires got in his little joke about the Bath Unit and the almost statutory shot of naked men taking a shower, and it may or may not be noteworthy that be spent much of his footage on the Honourable Artillery Company in the City of London-not exactly the most typical TA unit, per-baps. But he had a sound reporter in Jeremy James, and the end product, though it may have been a bit of a joke to some, seemed to me a reassuring asseveration, m unequivocal terms, that there are still Englishmen (and doubtless Scotsmen, Welshmen and Irishmen too) who respond to a challenge, who acknowledge values and imperatives beyond the purely selfish ones, who

OH DEAR, how disconcerting. It enjoy the deep satisfaction of really isn't fair of the BBC and corporate achievement, and who ITV to switch roles like that, are there to be called on. This was a refreshing change from the message which usually comes across

ITV's two advertisements for revolution were both exceptionally vivid and entertaining in their very different ways. The play After a Lifetime was written
by Neville Smith, directed by
Kenneth Loach, produced hy
Tony Garnett, and put out by
London Weekend Television.
Taken aimply as an example of
precise, acrupulous observation,
it was really controlled. it was really ontstanding. The working-class Liverpool-Irish family came leaping to life in a way which would have gratified Maxim Gorky or Frank O'Connor. But the political conclusion clapped on at the end—workers' control: screw the hosses—did quite a bit to defuse the bomh. If you don't mind, I will repeat something pertinent wbicb Thomas Mann wrote a long time

The artist "improves" the world not by moral [or political] precepts but by quite different means; improves upon it by endowing it with spirit and meaning. He uses thought, word, and image to set down his own bie, and, figuratively, life as a whole. His task is to animate—just that and nothing more.

ATV's series A Kind of Exile moved on with a self-portrait of Peggy Seeger, the folk singer, directed and produced by John Goldschmidt. It duly turned out to be another plug for workers' control and bloody revolution. control and bloody revolution.

Miss Seeger is an accomplished musician, though perbaps not a apecially pleasing singer, who comes (she told us) from a perfectly happy and cultivated bourgeois American background and is therefore outstandingly well qualified to lead the British workers in revolt. She and Ewan McColl have two nice children— how charming to see the elder boy taking breakfast up to his parents in bed-and they whizz around in a big Citroen giving folk-song recitals all over the place. They suspect and reject the mass media, Miss Seeger said (though I've seen or beard them on this particular mass medium quite a few times) because they believe that the political bite is taken out of true folk song when it is taken up commercially. That's assuming, of course, that "true" folk song must have "true "folk song must have political hite. It certainly is true that the only music more boring than political folk song non-political commercialised folk song. But they seem to me equally phoney.

It was quite a sight to see Miss Seeger and Mr McColl and several friends sitting around in their nice bome and belting out political folk songs in aid of the revolution. Miss Seeger said she is proud to have made enemies; The Army Game, we are not among whom she specifically entitled to speculate on the intentions but only to comment on agers, and policemen. As an unrepentant Laheral with a lovable bank manager and nothing to fear from the Force, I sincerely bope that she is never burgled, assaulted, or in need of an over-

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DANCE I RICHARD BUCKLE

IF I WERE GOD—which we all are, more or less—zooning about Space, juggling wth stellar systems, doing anything that came into my head to get through the long afternoon of Eternity; and if I had the crazy idea of hreeding a race of thinking creatures

on some minor planet. I can and had the notion of adding to a one-act hallet I had made, with magine that my main interest in watching them would be to see how they made use of the horrora of history, the consolations and Martinu's music, about the woman lisappointments of religion and he problem of good and evil—ruel hy-products of my careless reativity—by turning them into works of art. Thus the long ignorance of Russia, absurd



FROM

SPHERE BOOKS

emperors, unhappy Tchaikovsky, inexplicable Rasputin, and the auffering of uprisen workers might all be justified if an imaginative choreographer could make a hallet out of them to show off the gifts of a dancer of genius. If I were Kenneth MacMillan

wbo thought herself (or had been persuaded to claim to be) the heir of the Romanovs—of taking the story further back, and utilising two whole symphonies of Tchaikovsky, the first and third. I should well foresee the dangers about What a perilous path ahead. What a perilous path ahould I face, fitting known facts to two famous compositions, complete in themselves! And how to make a Tsar dance, or a cold Tsarina and her dull daughters, a limping Tsarevitch, a frozen court? Better perbaps to com-mission a new score? Or scrap the whole thing and think again? And yet. And yet. Britten and Berkeley and Maxwell Davies are not Tcbaikovsky. Here was an idea, a big one; and ideas are hard to come by. In his sym-phonies Tchaikovsky wrote the history of Russia—at least the

history of the Russian soul. What a challenge! I should have a go. If I were a ballet critic-which God forbid—I could complain of a bit of cheating (Tchaikovsky'a omissions); of so many stars lost behind moustaches; of noble choreography camouflaged by skirts and trousers; and ao on. I don't. I acclaim Barry Kay's elever sets in which a ahip is a birch forest, a ballroom the hustings of Revolution, a sickroom the archives of the past. I acclaim the choreographer as dramalist, story-teller and poet. I acclaim the art of Rencher as Nicholas, Beriosova as Alexandra, Sibley as Kcheasinskaya, Dowell as her partner and above all the funny, tragic, miraculous Lynn Seymour. There will be time on more spacious Sundays to go into

endeavour. of course, 1 refer. MacMillan's Anastasia, first performed by the Royal Ballet at the Royal Opera House on July 22nd at 7.30 p.m.

It was an epic, golden

IN THE AFTERMATH of Gallipoli, when others were execrating Churchill, old William Healey firmly christened his son Winston. It was an inspired choice; for today Denis Winston Healey is the nearest thing to Churchill in British political life. If the comparison seems over-

flattering it should not be for-gotten that Churchill was 10 years older than Healey is today before anyone thought of him as a statesman. Abroad, the resemblance is taken for granted. To a prominent French Cabinet Minister be is "a tough man in the tradition of Churchill." To the tradition of Churchill." To the editor of Pravda he la "horrible Healey, the atomic maniac," just as though be were planning to invade Archangel. The Americans find his exposi-tions dazzling. A top Pentagon man told me after one briefing: "He was masterful."

Like Churchill, Healey is a prankster; a loner, not a joiner; a powerful, brusque performer in committee; a dogmatic liheral; a voracious reader and enthusiastic painter; an impatient man Commonwealth, and Britain's of prodigious charm. Like peculiar contribution to human Churchill, he is wary of the Establishment from close Like Churchill, he presided over acquaintance. The anger he a period of major defence

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HUGH HANNING

arouses in some senior service-men echoes the moustachioed fury directed at the young fury directed at the young Churchill. A big man, like Churchill, be always aurprises when he descends to person-

These innate affinities bave produced similarities of political outlook: the Tory rehel overlaps the Lahour patriot. Through all his vicissitudes Churchill re-mained first and last an Atlantic mained first and last an Atlante man, and this, too, is the main-spring of Healey's political philosophy. Like Churchill, he is a globalist with a strong feeling for the Anglo-Saxon world, the Commonwealth, and Britain's peculiar contribution to human institutions.

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retrenchment; like him, he has bad little experience of eco-nomics, and has had cause to regret it. The inconsistencies attributed to Healey were amply matched in Churchill's middle

This breezy biography does not seek to minimise his failings. As a hackroom boy and rising MP, Healey sold Gaitskell the idea of a non-nuclear club—one of the great non-starters of our time. Propelled into high office at the age of 47 without ever baving heen a junior Minister, he seemed to some to introduce a policy whose watchword was "Haven't you beard, it's all been changed." After an impressive atart, he appeared capable only of brilliantly rationalising events over which he had little control. With the announcement of withdrawal from Asia, our Navy was over-night found to he urgently needed in the Mediterranean. The

global Strategic Reserve was sud-denly seen to be exactly what Nato had needed all along. We were told that our amphibious forces were ideal for an invasion of Greece, of all things. Had we not had the foresight to withdraw from the Indian Ocean, we would not have had enough troops for Ulster. It is what Whiteball calls "situationing the appreciation."

Such is his critics' version of events; but it will not do. The plain fact ia first that be was swimming against a political tide-race; and secondly that every defence establishment, including the superpowers, is baving to re-group in face of the phenomenal cost of hardware. What Healey saved for the country is as re-markable as what be lost. Judicious labelling enabled him to salvage our worldwide brushfire

capability, complete with Strategic Reserve, Gurkhas and Ark Royal, while uniquely strengthening our contribution to Nato. The crime of the inter-war Ten Year Rule was not that it involved disarmament, but that Healey's record. By a mixture of

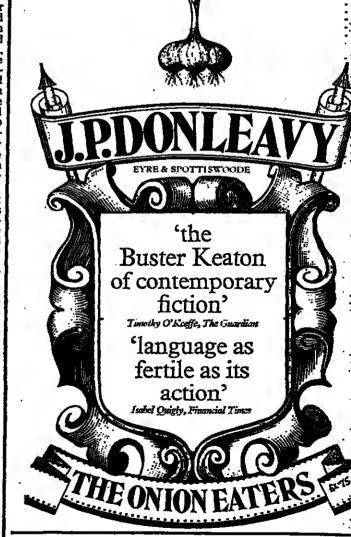
expletive and expertise in party counsels he was able to preserve an apparatus on which the Toriea have had great difficulty in im-

Within his own department this expertise flushed out crusts this expertise flushed out crusts of duplication, inter-service conflict and obsolete practices. The Army and the RAF were asked wby they were preparing for two quite unrelated kinds of war in Germany. The Navy had to explain what they were for, and gave a remarkable variety of answers. The Committee on the Future Shape of the Army was as Future Shape of the Army was as radical as anything devised by Haldane. The Programmes Evaluation Group, of unattached speci-alists, asked taxpayers' questiona which had previously been considered almost disrespectful. By strengthening the centre, Healey was able to provide the begin-nings of an answer to the Chief of Staff who complained: "We don't have time to think in the don't bave time to think in this Ministry." Abroad, he galvanised Nato discussions, gaining the affection of the Germans and the respect of the French with his revision of nuclear policy.

Above all, he presided over one of the finest periods in the whole history of Britain's armed forces. From Borneo to Ulster there emerged, in particular, the revo-lutionary concept of minimum force—a doctrine disregarded by the Americans and derided by the Pakistanis, to the terrible cost of both. For this, the services them-selvea deserve the main credit. But Healey always gave special encouragement to those of his commanders who applied this technique and brought it to a higher pitch than any other army in the world.

It is with this record under his belt that he has now at last emerged into the public spotlight The lonely long-distance runner ia well placed for a spurt if be cares to make it. Within his party be bas achieved the unprecedented feat of being elected to the Parliamentary Committee and the National Executive, for the first time, after five years in the party's most unloved Ministry. It is as if the equivalent bad hap-pened to a Tory who had been preaching nationalisation for a corresponding period. No longer can it be said that he lacks a power base.

This book could have an even more interesting sequel. Mean-while for the next edition it It smashed the capability for re-armament. Very different was should be noted that while Healey was at Anzio, the 2nd Division



THE ART OF THE

Lord Boyle. The Times.
Lord Butler's volume of political
memoirs is the best since Duff
Cooper's "Old Man Forget" . . . the book is a work of art.

Enoch Powell. Daily Telegraph.
Lord Burler's memoirs are in a
class by themselves
They are also a work of astonishing self-revelation. As such they belong with the classic "Confessions": The Memoirs of Lord Butler with the classic "Confessions":
St. Augustine and Rousseau were no

more unspering of themselv REPRINT IN HAND ONE WEEK AFTER PUBLICATION!

Woodrow Wyatt, Evening Standard, The best political autobiography of his generation, Roy Jenkins, Tha Observer, One of the most

distinguished volumes of memoirs which I have read for many Francis Boyd.
Tha Guardian.
This hook grips the reader from start to floish because of its style, tautness of organisation and range subjects within high politics.

Published July 12th

23.75 Hamish Hamilton

It attempts to do for these young people what Hemingway did for his "lost generation" in "The Sun also Rises": Indeed there is a long section about the fiests in Pampiona which menfiesta in Pampiona which men-tions the bust of Hemingway there and the running of the bulls down the streets, which is just about where he came in.

Hemingway was, however, the same age as his characters who were all in their twenties. Mr Michener is in his sixties, and some of his group are in their teens—so be gets round the difficulty by baving two narrators himself in the guise of an elderly business man representing a giant company with financial interests in every place the hippies patronise, and one of the groop, an articulate young American who is dodging the draft on moral principles.

Compared to toe hippies the expatriates of the Twenties were "looers": practical people eking out small allowances while they drank, painted or made love in the sunshine. They did not ctaim to be building a new world or to have bistory backing them up. They lived in small colonies,

or to nave bistory backing them up. They lived in small colonies, not by mass migrations.

This is the cast. Joe, intelligent draft-dodger in revolt against the Vietnam war, the police and his ineffectual parents, a thoroughly nice guy. Gretchen Cole, a thoroughly nice girl, Bostonian, supporter of Senator Eugene McCarthy in his presidential campaign, in revolt against

Gideon's Art by J. J. Marric (Hodder £1.50). Gallery thefts. and art-finagling generally, provide the well-researched back. London; and a slightly crazed lar consequence happens until the ground for this one; meanwhile, senior civil servant is proposing last bundred pages. In an Eastthe unfortunate Entwistle con- to use it in enforcing Neutralism tiones to languish in Dartmoor and to arouse fitful anxiety at the Yard. The familiar bits are as skippable as ever, hut readers besotted with such matters may like to know that Gideon's youngest daughter, 25, is practising a Beethoven sonata with a view to playing it in the Albert Hall.

This Time Next Oclober by Andrew Warren (Dent £2). No. Battersea (code name) is a self-sufficient bomb-proof subterraneous complex underneath Central

MUSIC is everywhere now. In schools where before the war a boy seen carrying a violin case was liable to be set upon by thugs from the second fifteen they can now all tackle anything from Vivaldi to Britten. National, pri-vincial and foreign orchestras and world-famous soloisis circle London like stacked aircraft, awaiting the signal to come on in to the Royal Festival Hall. There are tTO degree students of music at Colchester, Essex.

London like stacked aircraft, entracte orchestra at the Duke of York's Theatre at 14, before getting into Henry Wood's Queen's Hall Orchestra at 16.

Barhirolli rlghtiy despised those who sniffed at enthusiastic or protocnl-ignorant applauders between movements; but his lifetime reaches fascinatingly back to days when music was rarer, less subsidised; when its ordinary practitioners were ungrand musical tradesmen who moved easily from theatre pit (and later for a typical jet-and-bi-fi-age vencinema plt) to the élitest audiences of symphonic work. Among them were many Italians; black sheer hoppenings (in the preclothed, industrious, family-centred, immigrants to Victorian of that word) that Mr Reid bad to centred, imdistrious, ramilycentred, immigrants to Victorian
and Edwardian London. Such was
Lorenzo Barhirolli; and his son
Glovanni (registered as such at
the Royal Academy, entered with
a. cello scholarship in 1912, when
he was 13) was playing in the

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and Edwardian London. Such was
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Trailing the hippies

THE DRIFTERS by James A Michener/Secker & Warburg £2.75 CYRIL CONNOLLY

accused of shooting up a church, in revolt a gaiost white supremacy. Yigal, alias Bruce, a young Jewish hero of the sixday war who is technically both a British and an American subject; and two more girls: Britta, a beautiful Norwegian in revolt against the Vietnam war, the Monics Brabbam (did someone whisper Brett Ashley), a beau-tiful well-connected English lady of seventeen in revolt against everything, not excluding ber in-effectual parents, retired colonial administrators from what is now the African republic of Vwards. There are two oldsters: Fairfax the narrator, and his friend Holt, an American airfield constructor.

The action starts in America. where Joe, Gretcheo, Cato and Yigal are doing their thing and getting into trouble; and then Britta and Monica. who has run away from school in England, are laid on. The mecca for all these fortunate young people is Torre-molinos, that smiling paradise whose motels and skyscrapers stretch for miles along the favoured coast between Malaga and Marbells whose skyscrapers and motels stretch for miles along the favoured coast between Fuengirola and Estepona whosebut I am getting carried away.

(like Switzerland or Sweden) on

a nation whose Parliament is

crucially voting for continued commitment. Very satisfying for

most of the way; in the last two chapters, however, vital climactic events are made to flash past with stroboscopic rapidity, as if Mr Warren had suddenly remembered

having a train to catch.

PAUL JENNINGS

As Mr Reid points out, there is something deeply satisfying and moving about the full circle of Barhirolli's world-girdling career. He died in London, a few

the Vietnam war, the police who threaten to shave their heads beat her up, and her ineffectual and beards in Holy Week it's time parents. Cato, a young Negro to move oo, split the scene, etc., and so they choose a little place and so they choose a little place called The Algarve where there supremacy. Yigal, alias Bruce, a are no skyscrapers or motels and where the semi-feudal peasant where the aemi-feudal peasant society permits an unlimited diet of marijuana and fish stew. But someone mentioned Pamplona, so off we go for the Feast of San

Firmin. By now Cato has sbacked up with Monica and Britta is cooling off Joe and falling for Holt despite his years, and Yigal will be yanked back to America by his ricb grandfather, leaving only Cato, Monica, Joe and Gretchen to survive the next lap, to Mozambique where who should joio them but Mr Fairfax whom they badn't seen since Pamplooa, Torremolinos and The Algarve.

When they return to Marrakesh for Let to bursh up on his draft.

for Joe to brush up on his draft-dodging Monica is oo beroin and the story eods in Tangier where she dies of serum hepatitis in the arms of Cato, Gretchen, Joe, Mr Fairfax, and Holt and Britta
who have turned up and who
now set off to Ceylon taking Joe
along with them all crazy to see Afghanistan and Nepal, and finally the Shinzu quarter, the Haight-Asbury of Tokyo where

tinguish from Greece, the un-attractive writer Andra has been

imprisoned for his political opinions; and a rag-bag of people —a multi-millionaire, his Ameri-

can wife, a jet set thrill-seeker, a negligible arms-running crook

and a famous night-club singer-

collaborate in a rescue operation

which goes disastrously wrong. The coda carries subtlety into un-

Sir Barbirolli. Would you kindly

offer flowers on his tomh for

world of music many people and cities owe Barhirolli a debt. Manchester owe him the Hallé, unhelievably re-created in three

weeks from a nucleus of twenty-

three players when be returned from New York in 1943—200 auditions, 9-hours a-day rebearsal

schedules and all; but what morale, and what effect on the

morale of audiences, in those

difficult war and post-war years! Lovers of Elgar, Mahler and

In the now truly international

CRIMINAL RECORDS: EDMUND CRISPIN

The Andra Flasco by William The coda carries subtlety into un-Garner (Collins £1.80). A flaccid intelligibility, the characters are book, in which nothing of particual so dislikeable that reader-

Glorious John

JOHN BARBIROLLI by Charles Reid/Hamish Hamilton £2.75

considerable talent, for the author bas both a narrative gift and an ahility to bandle scenes of action. The fighting in Sinal where Yigal proves his worth, the campus riots and police cells the campus riots and police cells the campus riots and police cells where Joe and Gretchen prove theirs, the sinking of the Tirpitz in Norway, the running of the bulls in Pamplona, the bar-life, the "trips" and brawls in seaports are exciting and compen-sate for the interminable half-baked ethical and political discussions which occupy so much space while these young people are "finding themselves" in what is intended to be a plearesque novel tackling the central issues of our time: recialism, drugs, Vietnam, the generation gap.

At the end of 750 pages we ought to know the principals terribly well, but we don't, and this reveals the great weakness of the novel: Mr Michener is too old to understand his characters, be is baffled by their arrogance and ignorance; be never quite cracks their code: like figures in a Soviet fresco, they represent types and problems rather than people. One can't imagine any of them walking into a room.

Not so the places: whether it's Torremolinos as the travel agents see it. Marrakech or Loureoco Marques or Pamplona in the early summer morning, they bave verisimilitude, like the brawls and the battles and the "trips" on beroin and LSD. Mr Michener loves and respects the young and sees the future of America in their hands. He is not on the side of drugs and avoured coast between Malaga finally the Shinzu quarter, the searching for the new morality the action is.

I have heard the word understanded away.

When the Torremolinos police

Afghanistan and Nepal, and not on the side of drugs and not on the side of drugs and searching for the new morality that may emerge from them. He deplores daddy-hashing. But with reference to "The Drifters."

This is incorrect. It is a work of tell us—and bow little that is.

> identification finds no frailest twig to perch on The Witnesses hy Anne Holden

(Macmillan £1.40). Sylvia, respectably married, looks out of the window of her lover's flat Mediterranean country which and sees a man assaulting a girl Mr Garner labours hard to dis-tinguish from Greece, the un-account for her presence there, sbe makes ber lover go to the police with the necessary identifying details—and with that, an ob-whate-tangled-web imbroglio gets under way. Miss Holden writes plainly, but plots like an angel, Her conclusion, after many twists and turns, comes as the best sort of shock surprise—i.e., one in which the shock is seen immediately afterwards to have been an inevitability

> from ber bouquet to the young cellist in The Swan, lily pressed between books in Sir John's library 50 years later). Even this reviewer owes him a 9-year love affair with the Philharmonia Chorus dating from an electri-fying Gerontius hroadcast. Sir B. not only loved music,

be was always ready, scores endlessly studied, string parts bowed, when chances came. British National Opera 1926, Covent Garden touring company 1929, Scottish Orcbestra (legendary Glasgow days!) 1930, growing reputation from recording perhaps the cause of the 1936 bolt-from-blue summons to New York Phiharmonic, an "un-known" after Toscanini. He was loved by this crack orcbestra and Gliman of the New York Herald Tribune, attacked (but not crusbed, merely refined) by the ponderous snobbism of Virgil Thomson and others who thought him too detail-prone (too loving, Vaughan Williams owe him a vast more like).



ABBOTSFORD.

Scott in old age still at work: from "Sir Walter Scott and his world," by David Daiches (Thames & Hudson £1.95)

SHORT STORIES I OSCAR TURNILL

SHEER VARIETY of person and the staff, variously amusing or situation, a pleasantly confiding uncanny, or both, all written with note in the telling, the freedom a careful elegance that is also of to turn aside and start afresh if any particular tale fails to engage, the luxury of picking at B well-filled plate—short stories are an admirable complement to the boliday mood. Daphne dn Maurier's Not After Midnight (Gollancz £1.75) has the added attraction of being a little Grand Tour in Itself, with stories set in Venice. Crete, Ireiand, Jerusalem and Fast Anglia

and East Anglia. Three of the five are distinctly nacabre—though where better to brave the shadows than a safe place in the sun?—and none actually offers the sort of holiday adventure one would want for oneself. So in Venice enjoy the panics and frustrations of a dis-astrous pilgrimage to the Holy Places—a juggling act of the very highest order—rather than the local encounter involving a pair of old ladies with second sight and quite the nastiest of final surprises; in Crete, a little jolly Irish detective work (with a spot of careless incest on the side) rather than the sinister invitations of one's Dionysiac fellow-travellers; in East Anglia, well, any of the others, but steer clear of lonely research centres, or you may end up with your Self on tape.

Wherever you may go, though, put Miss du Maurier at the top of your list: ber collection varies from first-rate (Ireland, East Angkia) to superb (Jerusalem, Venice). And with ber, one or more of these engaging raconteurs:

Mrs Carteret Receives by L. P. Hartley (Hamisb Hamilton £1.80). Venice again, to begin with, in a nicely ironic portrait of a sur-It makes anyone, including Mr vival from the Age of Manners

that same Age.

that same Age.

A Kettle of Fish by Ronald Duncan (W. H. Allen £2): Mr Duncan's range extends from the title story's exercise in the absurd to the apocalyptic SF-ery of his final pages, and includes in between some nice plotting—a commuter's unmasking of B child murderer, a romance between an elderly retired officer and a hotel elderly retired officer and a hotel servant girl, told from both sides of the affair—and frequently wise, always compassionate, observations on the buman condition.

Second Chance by Louis Auchincloss (Gollancz £1.80) unless yon are a middle-aged New Yorker trying to get away from it all. Mr Auchincloss is less Middle America than the American in the middle, viewing the conflicts of youth and agebetween staid publisher and whizkid, Wall Street lawyer and his dissenting grandson—with his dissenting grandson—with equal sympathy and proper

Stay of Execution by Michael Gilbert (Hodder and Stoughton, £1.50). Lawyers' tales are always good value for money—they meet such interesting people, fre-quently just before they make a will, or die without one, or just after they've murdered somebody, or are thought to bave done. Hard to see how they can miss, and harder still to imagine Mr Gilbert ever doing so.

Unborn Tomorrow by Edmund Cooper, £1.10). "Straight" SF, dazzlingly imaginative—e.g., B planet ruled by carnivorous butterfiles, on which only the computer survives, a Moon land-ing that pre-dated (in its writing) the real one and so was perhaps the last that could sound an echo

THE DAYS when a novel's show progress "through a laby interesting setting" was a rinth which is common to us all certain recommendation have as its jacket claims. It also expassed. Cosmopolitanism is no plains the book's fascination. plains the book's fascination. Bedwyr, Gwydion, Peredur and their awful mother, Lady Brangor, John Maurice's first novel gives are members of that appealing literary genre of golden people with problems, stimuli to admiration envy and relief. us more. The Divider uses the isolation of a clinic in Southern

National types

RUNNING AWAY by David Pryce-Jones/Weidenfeld & Nicolson £2

NATIONAL WINNER by Emyr Humphreys/Macdonald £2.75

CONFIRMATION by Gianni Segre, translated from the French

THE DAY BEFORE TOMORROW by Moira Burgess/Collins £1.50

THE DIVIDER by John Maurice/Collins £1.50

A M Sheridan Smith/Blond £1.50

MARY CONROY

onger enough.

meaningful way.

the past yet mingles good-bumouredly with trade union members holidaying by state order in bis bome. Breadth and balance are commendable, but the novel's purpose disappears be-neeth them, unaided by a style that manages to be both over-explicit and obscure.

Italy to examine the tangle of a life that has its roots in two, per-Relief, of course, that we don't have their problems. These are legion and range from the diffihaps three, cultures. Jasim Sailer, alias Jasim Hamandoor, rejected alias Jasim Hamandoor, rejected the Indian part of his ancestry early, modelling himself on George Huntingdon, an English archetype be met at Cambridge. Now his self-created personality falls apart as be finds himself called to answer for imperialist crimes be believes he never committed, and called to answer, what is more in the name of culty of staffing and disposing of a Welsb castle full of objets d'art to the Oedipean hiccup of Who killed father? Bedwyr'a only problem seems to be success and a delightful family; one fears with him. The book beguiles but also irritates. It has a certain richness but its sum is rather less than its parts. There are a what is more, in the name of number of stray ends. The books to come may show that they were The Divider steers a course between Kafka and John Fowles justified; meanwhile the author's evident taste for description and in his Magus mood. It is akin to Kafka in that its ambiguities seem at times to point to an ultimate truth, to Fowles in its trappings of sadism, sexual ambivalence and artistic sleight of band. It bolds the attention almost completely: only a mean vignette makes one suspect they may be simply stray. Emyr Humphreys is cothusiastic about

Welsh and, perhaps in sympathy

and group sex extend its appeal

his proof reader bas let some funny English into print. almost completely; only a mean almost completely; only a mean shred of caution wonders whether one is being taken for B ride.... and one is left to wonder at the end. Camus said that Kafka's endings were intended to make the reader read again: this ending doesn't, after all, do that. Nevertheless, the book is more than B trick. Its narrative breeds insights into the complexities of Strange things happeo in Galicia, Spain, and Confirmation invites you to take a look at them. Little girls may bave blonde pig-tails and a wide-eyed gaze but they are naughty underneath and will take their knickers off if asked politely. Gianni Segre's narrator, the Stranger, describes a primitive idyll and is earnest insights into the complexities of English straightforwardness and the necessities of upbringing and about its worth; his young girls' eyes are "ringed with the stigmata of pleasure" while he himself discovers "what we all felt when we were children."

The rituals of Catholicism and provents counterpoint the holds. race; the differences between the cultures of England, India and the Middle East are used in a David Pryce-Jones' Running Away would have worked much better if it hadn't run so far. The poverty counterpoint the book's adventures, and lesbian variations

book's original theme is interest-ing. Freddy, a high-ranking government scientist deserted by for those who are reading It for the wrong reasons. There is some incongruity between the carefree physical his wife, has brought up his two children with a cold broadmindedexistence the book extols and its ness that makes their adolescent rebellion problematic. Mr Pryce-Jones has a stab at working it out determination to articulate. It tacks the lyricism that involved us in Humbert Humbert's passion for Lolita and pushes us into the position of a voyeur. Since there is some suggestion that the Stranger's own experience is largely voyeuristic this is fair in a way, but it sets the reader at so cool a distance from the action that he cannot entirely believe with them but gives up, and the book slips into travelogue/report. The family move about a lot and have 8 knack of being where the action is; on a kibbutz near the Syrian border at the time of the Arab-Israeli war, in California when students riot in the streets. The book tries hard to be fair: that be cannot entirely believe what be is asked to see. the kibbutz dweller marries an Arab nationalist, a Romanian aristocrat cherishes relics from A modest distance from bome The Day Before Tomorrow is an

easy-to-read, carefully constructed book set in the mild exoticism of a dilapidated Scottish tenement where a marderer is on the loose. The book's language is salted with dialect and its characters divide, with romantic precision. neath them, unaided by a style that manages to be both over-explicit and obscure.

National Winner places a recurrent emphasis on the Welsbness of Wales and the importance brings purpose into its grand-of the past to the present but mother's old age; a boy copes can't resist a sort of modishness manfully with his drunkard

Personal

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THE SUNDAY TIMES, JULY 25 1971

IN MY FASHION FUN AND FANTASY by Ernestine Carter



Photograph by Willie Carray : ZANDRA RHODES

WHEN I SAY Zandra Rhodes looks WHEN I SAY Zandra knodes 100ks like nothing on earth, I mean it quite literally; she looks more like a tropical butlerfly than a person. Her short hair is dyed, in streaks—cerise, orange, blue and green—her cheeks and cyes are painted red, her forehead streaked with it, and instead of eyebrows (hers have disappeared, under white paint). have disappeared under white paint) she puts three sequins (sometimes green, sometimes cerise) where they would have started, just like the spots from which hulterflies' anteonac

spring.

The make-up is nut accidental. She is thinking of having a cosmetic line. This is part of her almost obsessive concern with a total look. Cosmetics, she feels, should "tie inlo clothes." And she would like to design shoes and between as well

Her present collection, exclusive to Piero de Monzi, 70 Fulham Road, is. I she feels, her first proper collection. In that crisp, white shop you see the clothes, incredible fantasies of colour, the shop and design that colour, to fabric and design that seem to bave floated there on their own wings. In her Bayswater workrooms you can see the caterpillar and the cocoon. As you enter a blank blue door great a whiffs of paint prepare you for narrow stairs blocked with silk screen frames, narrow passages full of buckets of paint, and, as you mount to the top, rolls of Zandra's fabrics. This is the logical progression as Zandra designs, makes the negatives and silk screens and prints her fabrics.

The top floor hums with three sewing machines and the stalutory record-player noise. Here, from the fabrics that are created below, are made what Zandra calls "lovely dresses that people can think of as lovely jewels."

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By ZANDRA RHODES: stashes, serroted edges and jayged hems are the themes of this red sill: dress, feather patterned in blue beneath a white silk tunic printed in pale blue feathers edged in red. £50 at Piero de Monzi, 68/70 Fulham Road. Shoes by Zapata, £18.

"SHOW BOAT," the greatest musical of the Twenties opens at the Adelphi Theatre on Thursday. Even now, in its fourth revival, it is hung about with the glory of the great names of theatre history: Florenz Ziegfeld (who originally produced it!, Jerome Kern (music) and Oscar Hammer stein H (lyrics and adaptation of the book by Edna Ferber), Paul Robeson (whom "Ol' Man River"

made a star].

The story runs from 1990 to the lote Twenties, and the eight sets and 317 costumes have been

sets and 317 costumes have been designed by Tim Goodchild.
Blond ond slight, Mr Goodchild, twenty-five, looks even younger. This ia, he says, "a slight disadvantage when I have to exert authority, but I get by." Since feaving the Wimbledon College of Art in 1964, he has got by a lot, making the West End in 1967 with "Hadrian VII," followed by, among others, "Richard 11" and "Phil the Fluter," but this is the first time he has taken on the entire design for a large-scale entire design for a large-scale musical. "I worked on it for six musical. "I worked on it for six munths and then did 700 fittings in four weeks." His costumes have enarmous variety. We chose one of the Twentles dresses, whose jagged hemline, tiered skirt and long waist are echoed in Zandra Rhodes' dress of today.

TOMORROW HARRODS introdoing films." A National Film Theatre buff, I was going to see "Philadelphia Story" for the umpleenth time the next night. Mr Grant smiled warmly. "How does it stand up?" he asked. It stands up fine. A packed house of young people adored every syllable of Donald Ogden Stewart's witty dialogue, the deft comedy of Mr Grant, James duces Faherge's new range of scents and bath preparations, called, with a how to Samuel Taylor Coleridge, Xanadu. Xanadu is the latest in a line which includes Klku, Tiger and Brut, and the copywriters have clearly fallen in love with it. "Xanadu," they say, "is magic. Mystical. Indefinable. Unforgettable. Wild.

relations part of the job makes sense to bim. "People bave seen me in pictures and feel they know me. They start off being

friendly."

Mr Grant is a very relaxed man.

He gave up smoking when his third wife denicotinised him by hypnosis. And be grew to know himself through LSD which, with a group which included Aldous

I don't advocate it for anybody. We stopped long before it became

Mr Grant, for he has been in-

"When you're making a film, you look for a theme. Now we look for an essence. In films you have to find a title. We have to

a chain of stores or with a chain of theatres, the same jockeying for position. I wouldn't want to find one of my films across the street from 'Love Story' and I don't want Fabergé's sbelf space to be hehind the cashier. Although," be added, "that'a wbere most people spend their time, trying to pay."

Films do not seem to be in the forefront of his mind. What

Films do not seem to be in the forefront of his mind. What is, is his five-year-old daughter, Jennifer. Like any doting father, he produced her latest photographs, showing a happy little girl with a shining Dutch bob, and the kind of face that makes you say "adorable." Mr Grant beams. She is obviously the production he's is obviously the production be's

was it. He talked about bombs. What I got was a blast of charm. In Xanadu handout language. "Be-yond description. Beyond com-pare. Beyond expectations." It is sad to me that Mr Grant finds himself, as be says, "not

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Besides their bigb-keyed copywriters. Faherge have what he himself calls "a sort of glorified Public Relations man" in Cary Grant, a director of the company and on the board. The public

Huxley, he took under supervision. Supervision, he thinks, was vital.

"It's got to be under control like a drop of brandy can save your life but a bottle can kill you."

illegal."
Big business comes naturally to

volved in producing films as well as acting in them. He doesn't find the Faberge operation all that different.

ae. It is much the same whether you are making something for people to see or for hem to smell. "It's the same bargaining with chain of stores or with a chain

KEEPING UP

With Mnre Scents. On August 2 on the heels of Xanadu, well practically, Harrods is launching Yves Saint Laurenl's new rive gauche bath and body products. The fragrance is new, too, a fresh, tangy, assertive smell. All the rangy, assertive smell. All the preparations are aerosol packed, not just the spray cologne and body spray parfum, but the moisture cream, soap and talc as well. The packing has the YSL touch, slim cylinders of bright blue handed in black silver. Prices are from £1.95 to £2.95.

Cranleigh Carnations are a different sort of scent-different because these are real flowers which you can get straight from the grower by post, either for yourself or as a present. Mine (white, pink, and scarlet) arrived fresh and uncrushed in polythene packs inside a sturdy box, with a packet of Long Life Crystals to keep them lively. Twenty-one for £1.80 including packing and postage makes them a bargain by flower shop prices. From Cranleigh Cranleigh, Surrey.



CARY GRANT

Stewart, Katherine Hepburn, Ruth Hussey and Roland Young.

Mr Grant, now sixty-seven, is his silver hair. But besides his looks

what strikes one most about Mr Grant in films is the way he

moves and his extraordinary

sense of timing.

"First," he said, "let's take the moving. Remember I was an acrobat." Mr Grant was born Archibald Leach in Bristol and

ran away from bome to join a troupe of acrobats he saw at the

troupe of acrobats he saw at the Bristol Hippodrome.

"Second," be went on, "the timing, that comes from vaude-ville. The straight man in a vaudeville act does the timing. He says the feed line which the comic answers and gets a laugh. When the laughter fades, the straight man talks again. You play three different bouses a day, to different sizes of crowds, different types of moods. You're always timing and re-timing. All the timings of my youth bave given me an instinctive kind of timing for films."

timing for films."
His LSD experience bas made

him do a powerful lot of cosmic thinking. He cheerfully admits that he loses some people when he starts talking about his con-

breed and would start life all over again. At least I think that

Actually the only change in

SPRAY SOAP and spray perfume from Yves Saint Laurent's new rive gauche collection.



THE NORMAN INVASION WALLCHART

The Normans lought the last successful conquest of Britoin. How did they chonge the face of the country? If your name is Richards, Morion or Ross, did you know the Normans brought those names with them? The answers to questions like these are in The Sunday Times Norman Invasion Wallchart. Packed with pictures and test, libs chart, 30" by 40", costs 75p, plus 10p postage ood packing. Write to Normon Invasion Wallchart. The Sunday Times, 12 Coley Street, WC99 9YT.

WITH ALL THE FUN and freedom of fantasy clothes, conventional clothes have become a distressed area of design. There is no law that straight clothes must be dull, any more than that large sizes must be dowdy. There are a lot of people around who just want people clothes, and this is exactly the market Jaeger is aiming to please.

Jaeger, says their history. "started as a theory," a theory propounded by a Dr Jaeger of Stuttgart University in the 1880's, that mankind would be healthier in clothes made entirely of animal hair (i.e. wool). His English translator, Mr Lewis Tomalin decided, as a philanthropic gesture, to turn the theory into an actuality. In 1884 he, with two associates, opened the first Jaeger shop. WITH ALL THE FUN and freedom of

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two associates, opened the first Jaeger shop. Now there are fifty, counting Paris, and by the muddle of September there will be four more. Shops within shops add up to five, and Harrod's is giving Jaeger a special

and Harrod's is giving Jaeger a special corner next month.

Mr G. A. Young, Jaeger's new Managing Director, says his target is seventy-five shops, "after that you have to start thinking." He has also coaxed back as a consultant, Jean Muir, who started her career at Jaeger sixteen years ago. Miss Muir is the bridge between the two present poles of fashion, our most consistently distinguished designer, and her thumbprint is clearly visible in these dresses from Jaeger's new collection.



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Polaroid portrait by Marie Cosine

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15 days inc.: holiday at Mistra Village from only £41. Price includes jet alrevel, choice of day or night dights, your new private fully equipped new
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AN ADVERTISEMENT WITH US.

All a local developments of the little shall be a little fluid on the little shall be a little fluid on the little shall be a little fluid be a little fluid be a proved wrong and her advertisements in July more than iter with helidays in Nata with nights by BEA have facilities for invalids and her advertisements in "Villas. Caravans, Chalets and Flats" have brought her all of new business. Iter with the little shall be advertised on the same shall be a superior easier approvices, winter sumshine is more popular than ever end summor vocances are still below sought so, or Jane Sutherland g1-857 33-35.

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WHAT IS A VILLAPARTYT A villaparty is as if you'd been invited to join a house-party of voting peonie in a villa in the sum in Monorca, Spain, Portugat, or creek. A houseparty where all the sum in Monorca, Spain, Portugat, or not to do to the you where all the control of the sum in the sum of the sum of

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Ol-658 RB22.
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BOAT HIRE & CRUISING 回傳開館

Germaine Greer's first column. Her subject: the Smell Sell

SOMETIMES, in the course of my buy in any school playground. indefatigable search for truth, I And above or below, that infaldip into the volumes of research lible sales gimmick, "Don't." findings in marketing and consumption which are beginning to New York anti-drug campaign gorge the sbelves of academic has been organised by an agency libraries, after with the new unaware of the persuasive power disciplines of commerce. (That of their graphics and the perverafire is a Freudian interpolation which honesty bids me leave un-changed.) Fascinating reading they are too, of the hair-on-end

Imagine, your job is to persuade folk to munch more of a particular brand of, say, codeine really saying, "and you too may tablets. Yours not to fuss about be the possessor of this largerwbether they need the tablets, or whether the tablets can do them sny good. Cheerfully the problem is posited: "How to sell more of Kanadun!" and pat comes the "We must stimulate a demand for regular, repeated and
if possible escalating dosages."

In this spirit the advertising campaigns are organised; all problems of the organism are mustered under the beading tension. A logo is devisedperhaps a line drawing of the buman (female usually) bead and shoulders gripped in cruel hands of tension.

The most simister aspect of the chatty, amoral style of the pro-fessional persuaders is that when they are forced to refer in a pronoun to the belpless, psycho-analysed, dopey huyer of anything that is sold, that pronoun is usually she.

A babit-forming drug is a per-fect commodity, and heroin, of which very few doses are enough to ensure the need for regular. escalating consumption, is the paragon. In the New York subways one may see beautifully designed, five-foot high posters showing in four colours, back lit

Times doctor, gets much the same

treatment as Cassandra did over

the Trojan horse. Yet even in this country minor ailments and

injuries can upset an otherwise

serene fortnight—and waste a lot of time. Those going ahroad often

find it difficult to buy the homely

remedies on sale in every corner-

The Sunday Times has selected

a comprehensive first-aid kit. at a cut-price of £3.20, which contains

everything a family is likely to need.

No home should be without

one, and at this time of year it becomes an essential part of holi-

day packing, (A first-aid kit like this one is obligatory equipment

in cars in many European coun-

The kit itself contains full in-

To order, please fill in the coupon below in block letters with ballpoint pen. This offer is open to reoders in the U.K. only. Please ollow up to three weeks for delivery.

To: First Aid Offer, The Sanday

Times, 12 Coley Street, London,

Please send First Aid

Kits @ £3.20 each, Inc. p. & p. 1

enclose a cheque money order

crossed and made payable to

The kit comprises: a triangular bandage, tafety pins, cotton wool. Savion, standard dressmas. eye pad dressmas, scissors, pinner forceps, tape, cotton buds, inti-caladrel cream, TCP, aspirm, Kwells, bandages and plasters, of in a black PVC ase. Conteots replaceable from Boots.

shop in Britain.

First-aid kit offer

ANYONE who defiles the annual ritual of the summer holiday hy mentioning health precautions and first aid, writes The Sunday

Briefly the principles of minor

It is hard to believe that the

sity of their wording.

The machinery of advertising is geared to sell; it cannot be applied to extinguish an existent demand. It operates automatically in the same old way-"Buy, buy" the beroin posters are than-life brawny arm, and this snazzy tourniquet. You too can be a bero and get your picture in the subway. Dig my gleaming syringe."
Now the buyer of heroin may

not necessarily be a she, even though prostitution in New York is now largely a matter of earning enough to pay the beroin bill lit's easier on the pimp that way) but it is usually the member of an oppressed group, perhaps poor, perhaps black, perbaps female, perhaps all three. When it comes to the over-fed consumer classes, the inert and the susceptible buyer is usually assumed to he a woman.

There are good reasons for it; poppa earns and momma spends. Cars, tools, machinery, sports equipment will he sold to him, but nearly everything else, especially fashion, cosmetics and luxury goods will be sold to her.

One of the most gripping

exploits which one may read in the annals of market research is that of the brilliant boffins who bit upon the plan of solving the problem of "spare capacity" in the toiletries industry by inventing the problem (at one and the same instant as its solution) of and immaculately photographed, vaginal odour. The poor buyer all the beautiful drugs one may could be relied upon, bowever

first aid are: use well-tried treat-nients, keep everything as clean

as possible, and interfere as little

as you can. Try to wash your hands before treating anything

which may become infected—such as cuts, burns, and scalds, and grit or dirt in the eye. Treat the

first three by cleaning with

Savlon cream or cotton wool soaked in TCP and cover with a

sterile dry dressing.

Try to flush out things in the

eve with clean water in an eye

bath; otherwise cover the eve

with a sterile eye pad and bandage and get expert belp. Resist the temptation to prick

or burst boils or blisters; covering with a dry dressing is all that is needed. Remove a splinter with the kit's tweezers, if the end is sticking out. But don't go digging around under the skin; often a sticking out around when the skin; often a sticking the skin; of the

splinter will come out by itself

in a few days, so just cover the skin with a dry dressing. Sunburn, insect bites, and

you really shouldnik.

many years she bad been upon this earth, to identify with the malodorous but pretty women who snuggled helly-to-belly with young men in the advertisements.

The combination of fantasy and self-doubt worked like a spell. Few women thought to consult their doctors and fewer to follow their advice. Doctors, after all, are against all sorts of femininities, high heels, tight clothing, false eyelashes. The feminine deodorant sold.

But all did not go well. Magazines that once carried 15 pages of vaginal odour per issue began to run articles that began in a paranoid vein: "Femininc hygiene did not spring full-blown from the minds of Madison Avenue "-well, nobody thought it did: after all Madison Avenue did not invent the bidet.

nettle stings respond very well

to Caladryl cream used promptly,

and this can also ease the sting

Major first aid needs care and training, but details of some life-

saving procedures are given in the booklet. In treating shock don't give the traditional drink— this will make any emergency

Nothing to grand-

GARDENING BREAKTHROUGH

FOR NATURAL GAS USERS

Where to order

your SHILTON heater

Remember-you can use the

High Speed Gas

In the course of such articles, curious facts came to light:
"Since the area is generally covered with clothes, panty-stockings et of the perspiration can't evaporate. . . .

the best of the contract of

The answer would appear to be Remove clothes" rather than Squirt with chemicals."

More unwillingly, perhaps, came the warning, in brackets:
"Doctors caution not to use (vaginal deodorants) just before intercourse, or undue irritation may occur." What borrors could be masked under undue! Due irritation can be bad enough.
Suddenly the whole rationale
collapsed. Those ads that said:

"Yon don't sleep with your teddy-hear any more . . " that showed bare-ass couples leering at each other, all implied that copn-lation was the deodorants' raison

anaesthetic a risky and difficult

Do remember the importance of preventing a shocked person getting cold. Blankets over, and especially under, the person will help, but better still is a space blanket. Waterproof, the size and weight of a packet of tea, this could save a life.

Count, They add up

by Calman

to a fur coat.

business.

its the translit

From the start it had been an intimate problem. And what is the point of mentholating vaginal douches if one's lover is not an afficionado of the cool-as-a mountain-stream experience?

Miserably, the articles went on to say: " Most doctors concur that douching should not be done more than twice a week." Easy to say that, since most doctors concur that donching should not be done at all, if the mucous lining of the vagina is to be kept intact and vaginal flora un-

A representative of a consumer association wrote me with Jilly Cooper. NEX recently asking if I could cite DAY, Jilly will be writing tests and so forth to justify my the English vice call anti-VD (Vaginal Deodorant) Family Picture Album.

SUMMER brings such a bounty of colour and fragrance to the garden after months of work that

garden after months of work that we would do well to spend some lazy hours enjoying what we bave achieved and looking at what could be improved. Most gardeners spend far too much time working with their heads down, rather than looking, enjoying and analysing. Mowing slows up with the heat and drought; even weeds seem briefly to pause under mid-summer's spell.

Now the lift season is at its

Now the lily season is at its

height-stately regales, the cool

yellows of 'Destiny' and 'Lemon Tiger,' the nasturtium pink of 'Enchantment' and the rich deep crimsons of 'Ruby' and 'Red-start,' the superb trumpets

pleasure for three weeks, and I have seen several stands of Madonna Lilies (L. candidum) in

follow all the rules of full sun,

sballow and early planting, good drainage and an alkaline soil, there is no sure guarantee that

they will prosper, yet we continue to try, for Madonna Lilies, del-

ciations for the July garden.

It is worth taking a lot of trouble with lilies. Early delivery

of hily bulbs in autumn instead

of in the first weeks of the new year is important. Last year I was assured that my lily bulbs would come at the right time, but the box arrived in January

GARDENING

Follow the lily rules

d'être. After all, it wasn't as if campaign. After there were no the streets had been littered with tests to establish the existence those overcome by vaginal fumes. of the problem, I am asked to cite tests to prove existence, a pretty proceeding.

Actually it has turned out to be a hilarious party game: "De-sign a consumer test for vaginal deodorants." Will your sample take account of age, race, social and sexual status?

How will you arrange your negative control? What means of measuring odoriferousness will you adopt?

© Times Newspapers Ltd., 1871. Germaine Greer will now be contributing a regular column in The Sunday Times, alternating with Jilly Cooper. NEXT SUNDAY, Jilly will be writing about the English vice called the

early spring after I scraped away

as much as I could of the old compost, and I have used a liquid organic feed every 10 to 14 days. You must do this with a

bulbs are still available from David Parsons, Baas Manor Lily

His lilies are grown under ideal

it baked hard.

Ita: ten-year tested

NOT a few Sunday Times of education in order to do work. readers following Peter
Lennon's survey of dyslexia said
plaintively what about it a. It is
ten years now since the virtues

shops for teachers. But there is
a resistance to change among
certain teachers and so we are
reorientating our programme to of ita (initial teaching alpha-het) was categorically proved in so that new teachers don't have teaching hackward readers in to start without any knowledge Oldham. The children who were of it a. We mailed all the traintaught by this method had pre- ing colleges and got a 50 per viously been stumped by the eccentricities of English spelling and adapted easily to a system where every sound has its own uninterchangesble symbol.

Whether this belps true dys- positive objection. lextics is a matter of controversy.

What is currently disturbing the ita foundation is that ita's

gress of ita is inertial and not

that the main block to the pro-One constantly raised objection to it a is that children who have learned it would then find it difficult to make the transition to

true dyslexia though it un- managed it with no difficulty. in the first year of trying with it a, compared with those learning conventional spelling. And in America, where it a has been much more readily accepted than here, the reduction in spending on remedial readers after it a ha bas been adopted was 75 per ceot. Let us bope that the training colleges respond.

> ANOTHER dish chosen by Caroline Conran from the entries we had for our cheaprecipe competition. £2 goes to Hazel Slack. Old Hall Road, Salford 7. for chopped hake or haddock patties |for six people). Twenty penceworth or so haby

hakes (or about ilb haddock) skin and bones removed. large slice of bread, soaked in } cup water, I egg, I grated onion pepper and salt to taste, 4 tea-Chop fish about 5 minutes, add

egg, onion and grated hread with water, salt, pepper, sugar. Chop for another few minutes until nice and fine. It is a soft mixture so does not take long. Make into patties (like bamburgers), dip into flour and fry in bot oil until brown on both sides.

"They look good," says Hazel Slack. "No waste, you can eat them hot or cold and they're grand enough for friends."

SINCE children spend most of their time playing on the floor, it is surprising that Mrs Barbara Blake's excellent idea was not thought of before.

She has designed a PVC floor covering which not only protects the flood fron crumbs and split drinks but is an entertainment in itself. It is 6ft by 4ft 3in and printed on it are brightly coloured play sections.
One section has a plan of a doll's
bouse and a farmyard, another
bas pictures of a castle, garage and lots of roadway. The centre section has the alphabet. a chequer-board pattern for games like draughts and the numbers

The great thing about it is that it wipes clean, can be rolled up and put away and can be easily carried about. It costs £2.99 from, among other toy shops, Hamley's and Heal's in London; Brown Muff & Co in Bradford:

Pinto Muscadet

I bought o carpet in mint It had a hole in the middle.

FREE FROM BEES

Dyslexis is to some extent an inability to interpret written symbols. Whether these symbols are logically or illogically normal spelling. But five million arranged makes little difference children in the world have so far doobtedly speeds the ordinary Two convincing facts: six times learning process for most as many slow readers can read children.

original rapid progress in schools has slackened off. Mr G. O'Halloran, general secretary of the it a foundation, says that currently it a is used in 15 to 20 per cent. of British schools, which they find far too low, and the foundation is rethinking its methods of introducing it a into schools. "Ita so far as scientific evi-

dence goes, has never had one single adverse report. In the past we've relied on the proof of our results and approached directors



Madonna Lily: one of the most beautiful lilies of July

a six-it Turk's cap type with multiple pendulous orange flowers spotted with deep maroon. Mr Parson's prices are moderate and quality good, but please note that orders to a value of less than £2

bours can be spent with plant catalogues choosing spring bulbs, irises, paeonies, new roses, trees and shrubs. Books on gardening are pilling up, too, although few are outstanding. A History of Gardens and Gardening by Edward Hyams (Dent, £7.50) is a large, heavily-illustrated volume that skims lightly from East to West, from century to quickly in good soil, we should have a fair measure of success. A few varieties of English-grown the last few days that made the Nursery, Broxbourne, Herts. His deadly sin of envy well up inside. stand at the last Royal Horticul-If only this exquisite lily were tural Society show at Vincent tural Society show at Vincent Square attracted wide interest. ing but alas, contributing little that is original or new. Mr conditions, lifted at the proper time in early autumn as soon as they have ripened and despatched promptly. Demand for white trumpets has been considerable, Toplary and Ornamental Hedges phiniums and roses provide one of the loveliest of plant associations for the July garden.

It is worth taking a lot of 'Enchantment.' All are excellent

growers and should increase if

start,' the superb transfushed with yellow, pink or green with alluring names such as 'Black Dragon,' 'Honeydew,' 'Limelight,' 'Pink Perfection' and 'African Queen.' Lilies are undountedly the jewels of our gardens, adding fragrance, colour and dynamic form that brings and dynamic form that brings and dynamic form that brings and in my small lines, And if we can get bulbs at the right time and plant them quickly in good soil, we should sair measure of success. cannot be accepted. AS HOLIDAYS approach, happy

East to West, from century to century, touching on all manner of things pertaining to the vast Hyams quotes various writers, including himself, at length. In contrast Miles Hadfield's at £3.00 (Adams and Charles Black) is a lively book on an im-portant subject, of Interest to most gardeners. His approach is hoth historical and practical, with

Lanning Roper

Middlesbrough.

COMMON MARKET AD.

Alan Peacock

D. J. Mullarky

This new natural gas greenhouse heater can revolutionise greenhouse culture."

Brian Walkden, Technical Editor, Amateur Gardening

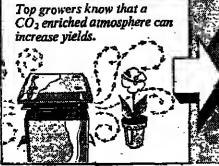
THE NEW SHILTON natural gas greenhouse heater is so cheap L to run that you can afford to use it longer and so maintain your greenhouse at a higher temperature the whole year through.

Low running costs combined with accurate thermostatic control will allow you to extend your greenhouse crop to include a whole new range of exciting and exotic plants you never considered growing before.

Thermostatic control

safeguards your plants The simple 'set and forget' thermostat also ensures that you need never again be caught out by a sudden drop in temperature. Once the SHILTON is set and lit, it will maintain the temperature in your greenhouse automatically.

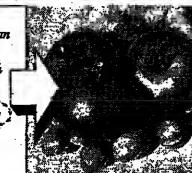
And the SHILTON never needs filling or stoking—natural gas is always on tap.



your plants breathe When natural gas burns, it pro-

duces carbon dioxide—essential to plant life. So if you burn matically.

Professional growers have used this knowledge for years. Now the SHILTON lets the amateur gardener take advantage of it too!



Enriches the atmosphere

SHILTON heaters are available from all Gas Boards (ask at your local showroom), garden equipment stockists and major gardening centres. The recommended retail price of the SHILTON is £42 including the provision of 30ft. of gas pipe



natural gas in a greenhouse, it creates an environment more beneficial to plant growth than any that occurs in naturewarm, humid and CO2 enriched. In these cooditions plants like orchids, chrysanthemums, tomatoes, etc., will reach maximum growth more quickly, and weight yields can increase dra-

and connection to the gas supply in your house. SHILTON only if your home has been converted to natural gas.





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y mixed colours. 10 for 450, r £1.20 p. paid. Oviden Alyssum anom and Pink Spronaria: Tumb-Ted! Mix well with Aubriolia. Foric. Sept. delivery. PETE EAR. 7 Cambriyland, Chequen

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The Sunday Times. Please address all enquiries, concerning gardening advertising, rates, discounts, copy, etc., to Wm. G. Swain, Horticultural Executive, The Sunday Times, 200 Gray's Inn Road, London, W.C.1. Tel.: 0I-837 1234, Ext. 7630.

properly planted. For cool, moist positions I various plants that can be used recommend the Panther Lily, for bedges and topiary of every size and description. Lilium pordalinum, an American native. It likes partial shade, as does the famous hybrid 'Shuksan,' HARRY WHEATCROFT ROSES HARRY'S NEW FRAGRANT COLLECTION ONLY \$3.50. SAYE \$1.15 ON CATALOGUE VALUE OF \$4.65

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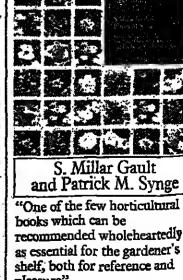
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pleasure". Lanning Roper, Sunday Times 240 pages including 96 pages

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unusual and rere plants, and some new
anea, too! Something for every attraction
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I bitcombe, Brompton Regis, Duiwerten.

The Dictionary of ROSES 24 300



of colour comprising 506 colour plates and 19 monochrome illustrations. Michael Joseph

Ebury Press



To find out what children like to do on their long summer holiday, as opposed to what adults think children like, we consumertesled a number of entertainments and diversions available in London. We took 12 kids, ages ranging from seven to 13, on a two-day tour. Actually, it turned out that we chose pretty well, because nearly everything was a riotous success for everybody. From these reactions, parents might be able to judge what sort of thing is likely to keep their children amused

Madame Tussaud's and the Planetarium



Admission to everything 25p children 4.0p adults. Madame Tussaud's open 10-7; Planetarium shows on the hour every hour from II to 6. The Battle of Trafalgar

What we saw: Sailors shrick and the air is full of smoke. There is the affecting scene of the Death of Nelson and portrait of Emmia.

What we thought of it: It was very dark and noisy and we enjoyed it very much, especially the cramped feeling of being on board the Victory. If hat we gave it: Nine of us gave

it 5 out of 5. One or two deaf ened dissenters gave it 4. Madame Tussaud's Main Hall What we saw: There was Henry VIII and his six wives and telly heroes like David Frost, the Britis and the moonmen: The place was hideously crowded and we lost our first child.

What we thought: The children could see that some of the waxworks weren't very like the originals and they would have liked 1) see more footballers. They also had to be steered firmly pas the temptations of the slo machines to get there at all. What we gove it: 4 out of 5. Four children sald no. 31. The Battle of Britain

What we saw: A long, sand-hagged tunnel. Enormous noise of air raids, wax figures of of air raids, wax usually thurchill and Hitler and flicking sceoes. photographs of wartime sceocs. Very dark.

What we thought: We were onfused and mostly uninterested. Nost of the children, especially . the girls, weren't quite sure what t was all about and were quite mappy to leave. What we gave it: 4 out of 5.

The Chamber of Horrors What we saw: Murderers and viccomins. It was as crowded as the and much hotter.

What we thought: One or two re-used to come down. Those who ild would have liked more nformation about the grisly cature of the crimes—after all to came to be frightened. Sticky ittle hands reached for mine to time, but they all and they hadn't been afraid. The iselcony Room: We had under the blue fibreglass rees and we were quickly and infliciously served with hamittle hands reached for mine rom time to time, but they all Asbeing a let-down.

burgers, fish and chips, salad

and Cokes. The chips were nice and brown and there was beer and cider for adults. It cost

What we thought of it: Highly.

★★★ The Planetarium

What we saw: We saw the "Year and a Day" programme where

the earth's motion is speeded up

so that the sun, moon and planets careered across the sky like a celestial Derhy.

What we thought: The children

were very absorbed, and loved the

funoy bits. One or two weren't quite sure they'd understood it

What we gave it: Ten of us gave it 5 out of 5, two of us gave it 4

Every 20 minutes from Westminster

What we did: We had an excellent commentary pointing out interest-ing things like the first man to

he run over by a train (statue) and the names of the different bridges and Dolphin Square.

What we thought: The children liked the small, green unassuming

boat we travelled in much better

than the monstrous plate-glass affairs we passed. They thought

Entry 3p. Open 2-10.30 weekdays, 1-11 Saturdays and 12-10.30 Sun-days. General cost like riding round

on a ghost train tearing up pound notes: 13 hours of rides worked out at about £2 a head.

What we did: Absolutely every-

thing, some of it twice. Two rides on the dodgems, two on the Cater-pillar. We saw the dolphins in

the boat ride was smashing.

Battersea Fun Fair

Marks: 5 out of 5.

River Trip from

Westminster to

Battersea

What we gave it: 5 out of 5.

ahout 500 a head.

Open 10.30-6 Monday to Saturday; 2-6 Sunday.

What we saw: The Horniman Museum houses a fascinating ethnographical collection of masks, shrines, costumes, animals; the trappings of hlack magic and narcotics and folk theatre. There is a very good children's club which hands out free paper, pencils and quizzes to visiting children, free of charge. The children spent an hour drawing and filling in the quiz sheets.

What we thought: The children

What we thought: We thought it was magnificent. Everybody was frightened on the Ghost Train. especially by the clammy thing that touches your face as you leave, and could hardly wait to stagger trembling to the Haunted Gold Mioc (murdered miners

sprayed with gold dust) to bo

terrified all over again.

Museum, Forest Hill

Marks: 5 out of 5.

The Horniman

were very impressed by the club and liked wandering round drawing, especially the masks. What we gave it: 5 out of 5.

Crystal Palace Park



Free entry. Car park with snack bar and lavatories nearby. Includes pre-historic monsters, children's zoo and

Prehistoric Monsters What we saw: The monsters are huge life-size models which loom colourfully round the lake. Some are blue and some green and some of them emerge realistically from the water.

What we thought: All children like prehistoric monsters, with especial affection for the larger and more lumbering variety. They were intrigued with the idea that a dinner party had been held inside one before its completion. What we gave them: 41 out of 5.

Boating on Crystal Palace Lake



25p per boat per hour with a returnable deposit of 50p. Open from 11 to 5.30 in good weather.

What we did: Some were better rowers than others. The boys threw a dead fish into the girls' boat. I dropped my cardigan into the muddy water at the bottom of the hoat. Someone lost an oar, We all seemed to spend an hour going round in erratic circles. One or two small ones were to set foot on dry land again.

What we thought: It was the most successful thing we did. They could hardly wait for the boating to start and were reluctant to

What we gave it: 5 out of 5. If it could have got 10 out of 10 it would have.

The Children's Zoo



what we saw: The zoo is full of small wandering animals, like sheep and goats. There are penguins, and a llama and an otter in a pool. You can touch the sheep and goats.

What we thought: The children wide: like the zoo very much.

dido't like the zoo very much. They thought it was very small and they didn't like seeing some of the animals in cages. What we gave lt: 3 out of 5.

Derry & Toms Roof



What we did: We had tea. A set tea of sandwiches, scones and jam and cakes. We could have bad orange and lemon for the same price as tea, but we went for milk shakes. Pepsis and ice-cream sodas. In a final reckless fling we ordered a fleet of knicker-bocker glories. The bill for 15 of us was just over £9,

What we thought: Delicious. What we gave it: 5 out of 5.

BY LESLEY GARNER with help from Jean Davis, Kate and Johnnie Horrison, Gerald Morlarty, Quita, Petra and Nicky Smith, Patrick Murphy, Mork Hasler, Kotherine and Paul Davis, James and Bluey Greig

and Paul Davis, James and Bluey Greig.

For other excellent ideas on where to take children in London, the Camden Association for the Advancement of State Education (CASE) have produced their own booklet, bloke the Most of Your Holiday. If your child goes to school in Comden you should have had one already. If not, send a stamped, addressed envelope, not less than 6in. I Sin., to CASE, 10 Brookfield Pork, NW5. They will send o copy so long as stocks last.

Jilly Cooper: some of them are rather nice

I HAD rather a vitriolic go at Youth last week, and reproachful tcenage eyes have been following me ever since. What I failed to point out is how pretty and how nice most teenagers look today—and to prove it here is n picture of my 14-year-old step-doughter Laura who is visiting us from America, and her English friend, 16-year-old Tory Hall (left).

Laura is wearing a yellow mini smock from Dollyrockers, £3.95; nlso in green and heliotrope. Sizes 10-14. Available from oll Peter Robinson stores, Miss Selfridge, Harrods, Renee Shaw, Sutton, Surrey, and Brighton; and Fraser's of Glasgow. Full list of stockists from Samuel Sherman Ltd., 12 Princes Street, Hanover, Square, W1.

Toru weors n dress in printed blue black cotton, £4.75, and a slate blue apron, £1.50. Sizes 8-14, Both obtainable from Laura Ashley shops, Fulham London, SW3, Both and Shrewsbury.

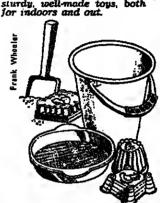




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THIS TOY was designed for handicapped children but is just as much fun for all the others. Made of a strong plastic shell, it is driven and steered by two hand tevers and moves backwards, forwards or in circles. Most suitable for ages 1½5. £1195 from John Adams Toys Ltd., Mail Griler Dept., Crazies Hill, Wargrare, Berkshire (95p p and p). Also ask for their catalogue of sturdy, well-made toys, both for indoors and out.



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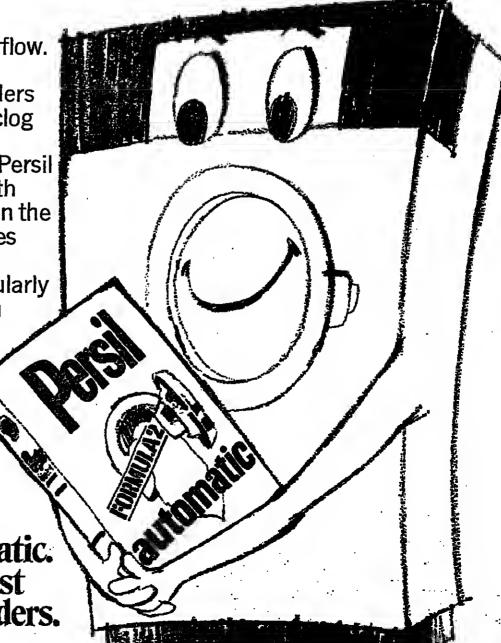
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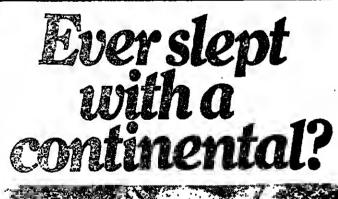
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HOMES

loreliest but also the most ex- Little Compton when he was de-

prived of the Bishopric of Lon-don in 1649. Part of the house was destruyed by fire in 1927, but there ore two oak-panelled rooms

which date from Juxon's time.

which date from Juxon's time.

The manor house itself has 11
bedrooms, five reception rooms
and live bathroums, while the
estate of 334 acres includes two
farms, two riding schools, a deer
park and a swiniming pool.
Alfred Savill, Curtis & Henson in
Banhury are the selling agents.
Coming back down to earth,
a new development of detsched
houses is selling in the Cotswold

houses is selling in the Cotswold

village of Kemble. The houses are architect-designed on quarter-

are arenticel-designed on quarter-acre sites, and bave four bed-rooms, two reception rooms, double garage and oil-fired central healing. Price: £12,750, Philip Scott Associales in Chel-tenham are the agents, At Old Bath Road in Cheltenham Itself, Lewis Developments are build-ing an estate of detached houses.

ing an estate of delached houses with garages and gas central heating at £8,750-£8,950. And at

the enchanted triangle

ucesler in the west, Oxford in east and Coventry in the east and Coventry in the est of desirable real estate as the enchanted triangle of the enchanted triangles of the enchanted tri where in Brilain. The Colslds, the vale of Evesham, in-nerable delicious (if some-les self-consciously preserved) lages such as Broadway and ow-on-the-Wold.

S

The area has such a sense of the area has such a sense in leess enchantment about it:

feel that if Shakespeare hed forth from his father's we shop tomorrow he would d very little had changed. This atmuly of beauty is a triumph public planning and private mey—of local authorities who d who often insist that new uses lise traditional building iterials; and of wealthy farmers .. d commuters who can afford to 2 w the price for keeping things way they are.

The one sight that might give and the resurrected Stakespeare use is a motorway—for this iangle is contained within a resurrect of planned or mpleted motorways, the M1/6.

The M5 slicing up between the south, the south, the M4.

A molorway is a loveless thing. od wot, but it has the virtue of being up areas that were pre-ously inaccessible to house-inters from as far as 100 illes away. It also pushes up rices. According to a recent control by Mann & Co, for in-lance, properly values within a 4-mile radius of the new M3 om London to Basingstoke have rom London to Basingstoke have a fine completed, the Sbakespeare rom London to Basingstoke have a fine completed, the Sbakespeare roman London to Basingstoke have a fine completed. The manor used to belong to the 17th-century archbishop of Canlerbury William Juxoo, who was with Charles I on the scaffold and who retired temporarily to

Little Compton Manor: this and 334 acres for only £180,000

area in Southero

At the moment the range of houses you can find in the triangle extends from Regency houses in Cheltenham to ting sione cottages in the Cotswolds, from new bungalows with 2 quarter acre to Tudor manor houses with several hundred. Prices, loo, are equally wide. A iof of new and period property is suil within the £9,000-£20,000 is still within the £9,000-£20,000 bracket. At the two extremes you can find modernised Cotswold cottages for under £4,000—Midland Marts, the Banbury agents, are selling a terrace of them at Chipping Norton—or part with a cool £180,000 for a place like Little Compton Manor Estale, which lies between Chip. Estate which lies between Chip-ping Norton and Moreton-in-

Burford in Oxfordshire, Ayres & Hilsden are putting up a range of new detached houses with garages and oll-fired central heating at prices from £12,500. Winfield & Co. in Kidlington are the agents.

Both these last two estales and ahout 150 others are listed in a new homefinder's guide published by Edwin H. Bradley & Sons Ltd. Swindon, who make a building stone called Bradstone. The guide iocludes many develop-ments in the Shakespeare triangle and you cao get a free copy simply by writing to Bradley.

Moving slightly outside the triangle, a charming old bouse is for sale near Nuocaloo in Warwickshire. Called Griff House, it belooged at one time to George Eliot's father and the novelist herself lived there for 21 years when she was still called Mary Ann Evans. Griff House was built in the early nineteenth century and has an earlier rear wing io the Elizabethao slyle.

The accommodation includes a reception hall, inner staircase ball, drawiog room, dining room (with a polished oak door), study, kileheo and utility room on the ground floor. Upstairs are six bedrooms and a ballnoom, together with two interconnecting attic rooms and aoother attic room with a beam on which George Ellol is said to bave meditated as a coild.

Among the outhuildings is a double brick garage and a staff cottage and the gardens and paddock run to about 41 acres. The dock run to about 4½ acres. The asking price for the freehold is about £20,000 and the selling agents are Locke & England in Coventry. The house is oo the main Nunestoo to Coventry road. Young George Eliot might have bridled at the traffic.

Robert Troop

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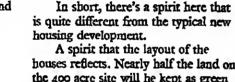
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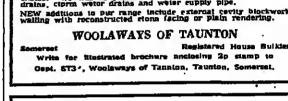
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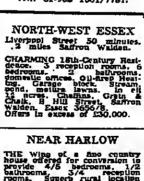
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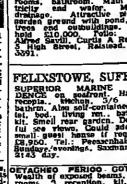
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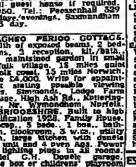
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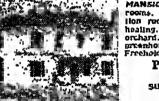
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1 One's outlook when sur-1 Moves to action by way of names. (7)

ounded by water? (7) Singer takes the other

assault force. (7) 9 Where to get a good tan-ning—or is there a catch to it? (3-4) 10 Object to having know-

ledge on the last point. (7) 11 VIP In the City is sometimes carried away by it. (4. b. 5) 12 Put in a further charge?

14 Food just made for biting Into warship. (8)

18 In the arts centre, more paintings give one a thrill.

(6)

(6)

(7)

Automobile takes cottom yarn up north. (8)

17 Fastern state including 21 No pointiess change to

this in 1971! (7, 8) Bearing pouches that help filers to breathe more easily. (3-4) .
25 I'm turning in narrow streets, reversing in a

THE HOUSES on the North side of Upas Avenue East bear consecutive even numbers, the lowest being 40; those on the South side bear noyed. (7) 27 Girt swallows

kind, (7) 20 " night in ----

ANSWER TO SRAIN-TEASER S28: total and American, (Solution available on request.)
There was a moderate bot nimost. 22 book total are awarded for the first Swe correct solutions in maculote eatry for this prob-eponed. Solutions must be received not later than Thursday, marked logical reasoning. First drawn addressed to The Sunday Times. 12 Coley St., London, WC99 SYL being George Matchesers. Glondon, Road, Bromley. Brockstoning by Problem is more oasily solved than install it will be understood that interest and that some lattice must be allowed for readers all modest mathematical ability.

1. Can you complete the verse:

23. Double exposure 23. Accorded. 24. Neets, 25. Large 15. Large 15. And 15. Sound, against the clarige. Universal loint, 7. Donor, 5. Deed, 9. Become already 15. Used 16. Throughout the sensual world 16. Throughout the sensual world 16. Throughout the sensual world 16. New did the United States acquired Louisiant 7. When the United States acquired Louisiant 7. When the universal 16. Epicurean, 18. Greener, 19. Satteen 21. Other, 22. Mail.

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5 Dare, sir, to scatter the side against a bad lot (9) Drone away in uncouth

rumbustious fashion. (5) Yos, sop is given out to the soldiers. (6) 5 Beer spilt in the yard confused with more solid sustenance. (3, 5) A pointer to any temporary condition. (9) Heather or another girl?

8 Learns about the boils. (7) during traffic hold-ups! 13 Go slong with a small (3, 5)
account to the firm. (9) 17 Laird and NCO stagger 15 There's some spirit in Insects and other creatures.

> yarn up north. (8) 17 Eastern state including an American state. (7) 19 Literary Income which might be of a princely This will last out E

> nights are longest there (Measure for Measure) (6) that a strange thing? (5)

generative sense. (7)
26 Medicine makes you an22 Scoundrel I love is a Girl swallows egg-con- 23 Italian upsets alternative tainer. Pardon! (7)

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ERANADA (Cofour). 11.05-12.10 London. 1.25
All Our Feierräsy. 1.35 Snocker. 2.45 • Film:
Possessed Joan Crawhord, Van Hahin (1947).
Orama. 4.40 The violeten Shot. 5.35 London.
7.55 • Film: 1.344).—Orama. 9.45 Cartoon
Time. 10.60 Londor. 11.15 Tales of Unexae.

TYNE TEES (Colour): 11.00-12.10 landon.
1.00 Alive mid Kithing 1.25 Cooling Price.
wise, 1.55 Farming Dillook, 2.25 The Nation Anglo-American Cool Chillenge, 3.10 & Film: Anglo-American Cool Chillenge, 3.10 & Film: Serenade (1954), 4,45 London, 7.55 & Film: Serenade (Mario Lanca, John Fontaine (1956)—Mario Lanca, John Fontaine (1956)—Mario Lanca, John Fontaine (1956)—Mario Lanca, John Fontaine (1956)—Mario Lanca, John Sontaine, 1.45 & Reading, 3000ER: 11.00-12.10 London, 2.10 Ourder (1972), 2.15 Familia Ontlook, 2.45 A History of

CHANNEL: 11.00-12.10 London. 2.08 Weather. 2.10 Familing News. 2.15 Goudars. 3,10 Films. Another. Store feet Westward). 4.25 London. 7.25 Films. Ferry to Hong Kong for Westward. 1.0.00 London, 11.15 The Smith Family. 11.35 Epitopnes: Weather.

ORKSHIRE (Colour): 11.00 London. 12.10 Cinst in the Round. 12.35 Campling and Cord-march 1.00 Emboure Kitclen. 1.30 Calendon under. 1.55 Farming Outlook. 2.25 Anglowine Lan Golf. 3.10 Film: Personal ARAI; Genelensey, Lep Gene (1953)—Ohama. 4.05 London. 7.55 Capital Trial, Glewi Ford, Oprolly Roule (1951)—Couriroom theiler. 10.00 conton. 11.30 What New You Oalny Altering Slow? 12.15 Weather.

John Nodies Nancy Guild (1946)—Thriller, at 10,001 London, 11.15 The Saint, 12.15 M Reflection.

WESTWARD (Colour): 11.00-12.10 Iondon, 12.20 System 70, 2.15 Romana 3.10 Film; Anable; Shore, Robert Osatty, Stanty Holica, 12.20 System 70, 2.15 Romana 10.00 London, 12.5 Three systems of Film; Ferry to Hondon, 90, Orson Welles, Curl or way (1948)—Conney, 4.45 London, 7.55 e of Film; Ferry to Hondon, 91, 10.00 London, 11.15 The Westher, 10.00 London, 11.15 The London, 12.05 Iondon, 13.19 e of Film; Film

ORAMPIAN: 1.00-127 Fornibouse Kitchen, 1.45-2.14 London, 2.50 Film; Circle of Oanger, Ray Milland, Patricia Roc (1951)—Thriller, 4.15 High Living, 4.40 Tile Golden Shot, 3.75 London, 7.55 Film; Carrie, Laurence Olivies, Lendler, Jones (1952)——Parana 19.00 London, 1.15 What Are You Oomy After the Show? SCOTLANO (Colour): 1.00 Farmhouse (Kitchen, 1.25 All Our Yesterdays, 1.55 Tile Souly Sign, 2.20 The Lost Centuries, 2.50 Print; Br., Quayater, Ratbana Sianwyst, Van Heffin (1940), 4.40 The Golden Slott, 5.35 London, 6.30 Donaber, Talk, 7.00 London, 7.55 Film; Boys Night (1940), 2.50 The Last Centuries, 2.50 Print; Br., Quayater, Ratbana Sianwyst, Van Heffin (1940), 4.40 The Golden Slott, 5.35 London, 6.30 London, 7.55 Film; Boys Night (1952)—Contedy, 10.00 London, 11.15 Time Sest of Agranus, 11.55 Late Cell.

WITH THE PURSE-STRINGS lightening on the American space programme, NASA is going all out ta make its Apollo 15 the greatest show off Forth, More than all the attention of the television andience, laid on for the television andience, doubtless in the hope of influencing Congress to vote more money for an extended series of space proben, it may also, incidentally, be the most useful scientifically.

The steep and hazardous landing will take place on the most spectacular terrain—surrounded on three sides by 14,000ft mountains and on the other by the Moon's equivalent of the Grand Canyon. Once safely there, they will trundle nut the most expensive motor-ear ever built (over a million pounds for eight mpth) and go not only for moonwalks

but moundrives. "Gntcha." their Ground Operated TV Control Assembly, will go with them, and when they stop to explore, their first job is to set op the enhero so that llouston (and we) can follow their movements.

Although the 12-day mission is innger, BBCI will give only 16 hours agoinst 18 last time, reflecting lessening of public interest. Buth ITV and BBCI will cover this week's main thrills:

he Sunday

TODAY BBCT

regazine.
1.30 Holy Communion from 80th anniversary camp of Church Lads' Brigade, Avon Tyrrell, Hants. File Sky At Night: how for the stars? (repeat).
Farming: costs, prices in larger market.

The Parkers nt Saltram: daily life in 18th-lentury stately home (repeat).
Whate in Britain: tourist lures.
Whate in Britain: Song: antiques game, Jon Portwee.
Film: I'll See You in My Dreams: formula musical
boling for a Song: antiques game, Jon Portwee.
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Film: I'll See You in My Dreams: Jon Portwee.
Film: Jon Port 11.00-12.10 Morning Service from the Church of Christ the Servant, Stockwood, Bristol.

1.45 All Our Yestcrdays: birth of NHS, with Lady Summerskill.

2.15 The Forest Rangers and trouble of the marina.

2.45 University Challenge: Trinity v Sidney Sussex in Oxibridge finol.

3.15 The Big Event: Africa v America--athletics from North Carolian.

3.50 Strange Report: unbellevable student riots behind the Curtain (repeat).

6 4.45 The Golden Shot: Vince Hill, Kenneth Connor with Both Monkhouse in target game.

5.35 Jamie still trapped in 19th century.

6 6.05 News: Reginald Bosanquet.

le Eightles: primary schmi ospects probed by Bernard win, Sir Alec Clegg, with atharino Whitehorn, Paul fire Beginning: Abraham, story for children (reprat), 10.35-12.30 • Open University: 10.35 Social Sciences, Politics in Groups: University Government, 11.05 Science, Earth History (I). 11.35 Matts, An Algebra of Number Pales, 17.05 Arts, Descartes (II). BBC-2

Mcssage?

Identifying Blisk quntations.

double

helping Worth

Back to the

THURSDAY

magic lantern

of the year Documentary WEDNESDAY

7.55 Days, Bernard Shaw's elegant play of a supposed moeting between Charles II, brother James, Isaac Newton, George Fox, Godfrey Kneller loses somo sparkle in this production, despite John Gielgud, Michael Craig, Corin Redgrave, Oerek Godfrey, Maurke Denham, Joan Greenwood, Athene Scyler, Elisabeth Bergner (repeab). Ond's Army: Mainwaring decides the platoon needs female recroits (repeat). 10 Cricket: Glamorgan vorcs, (4,00 prolite of ken rrington).

Al'TER THOSE unemployed executives a couple of weeks ago, Man Alive devotes itself to threo basses who went bust. Only ano of them, ex-Councillor Rob Pryko of Birming-bom, was in the top league, a fruit traier who went out for £50,000 when the Marketing Boords moved in. They filmed him at his now derelie, Edwards and a purple Dainier, ROB L. Aged 63, he is buuncing back, red emmation will in button-hule, starting work in the market of 4 am. A reni character. More typical of The Bankrupts (£,00 BRC2) in general are Noul and Julio Cornwell who started a corner shop as o port-time business, folled to take the Ltd. precautinn and despair, in which even their perannal letters were taken away and scrutinised for hints of hidden property. Now a milkman, Noel Cornwell deggedly tella Harold Williamson that he wants to start his own business again. Limited this time. Third case is twice-bonkrupt Derek Bollston, who has avoided debts of the camera, lives a sweet life, well-dreased and lyves a sweet life, well-dreased and

in enough cash to buy plenty of inks for dolly-birds at cluhs and hs.

7,25

of Praise Irom 6 Cathedral, Dublin.

S

O Both Sides of Europe: what d Europeans think of twice rejected us? Three politiciar from Germany, France, Ital tell Francis Hope.

10.00 The News: Kenneth Kendall; weather, Bert Foord.

10.40

ITV REGION BY REGION

Meter Racing: The Thans (1930-1934), 3.15 Marcus Webby, M.O. 4.15 Joe 90, 4.45 London, 7.55 Film: Act One George Hamilton, Jason Robards (1963)—Showbly biography 10.00 London, 11.15 What Are You Going Alter the Show? 11.57 Epilogue.

Drive me round

APOLLO

7.00 News Review, capitans for deaf,
7.25 A.V.M.? Lingling objects from
Roman Polace, Fisthourne,
Sussex,
7.55 Countdown for the Everylades:
Voorld Ahout Us finn of the treless developers drying out
alligators, birds, fish, deer, to
noise room for people.

8.45 Music on 2: Italis Prizewinning
Folish hallet film, Games; cellist
Rostropovich accompanies his
wife soprano Galina Visinevskaya singing Tchalkovsky and
Stravinsky, plays Boch's Suite
No. 3 in C major.

9.45 The Borderers: Walter Ker
intercedes in a plot against
Queen Mary, and is accused of
treason (repeat).

10.35 One Man's Weck: silver-spooned
photographer Patrick Lichfield,
the fifth oarl, takes us through
seven typically trendy days.
11.00-11.10 News Summary, cricket, 12.10 11.40

6.35 The Lost Centuries; civilisations, founders as Rinne crumbles, unders as Rinne crumbles, unders as Rinne crumbles, under harbarian loades; the first linglish arrive.

7.00 Sornus that Matter: war mid peace musle.

7.25 Octor at Large: anatomy demonstrators lipton and tailter find their classes sabotaged.

7.25 Film: The Long Hand: a long drag with truck-driver Victory Mature, a Yank in Liverpool, failing for plantwork for crook Patrick (Brett) Allen, and being forced to work for thom. Olrocted by Ken Hughes.

9.30 The Odd Couple: Fellx plays Saturday uncle to a small boy who prefers the uncerebral activities of Oscar.

10.15 Mr Pargiter; by William Emms. Touching story of a new arrival st an old folks' rest home appalled when he realises the other immates are there to walt for death. He sets out to provat of the staff, with Roland Culver, Clive Morton, Catherine Lacey, What You're Only Young Twice should have been.

11.15 Man in the News: Robert Kee interviews Harold Wilson on his nemales.

11.40 Linits beats.

g for help with the repeat).
of Wilnesses: Ann bekah.

Slightly more believable than nt least two of the real-life sbove is least two of the real-life sbove is least two of the real-life sbove is lines. If the plots the plots in the plots in



movie magazine Missing: major

atanding love-hate relationship with television, so has talevision a similar love-hate affair with the cinema. It fears the falm industry as a competitor yet respects the wealthy innovator; it is afraid to give too much publicity, yet is always prepared to throw in a good plug in return for free clips and appearances by the greater gods of the larger screen. This simbivalence is nowhere better illustrated than in the cuso of Film Night (11.15, BBCZ). Recently awitched from Sondays to Saturdoys, it night have been expected to improve its timestot, loo, but here it a again, at the tail-end of the leaser-seen channel.

Wint it can do in a good wack is shown in a foscinating interview in. As to whether Diamonds Are for Evar is likely to be faithful to the novel he doesn't know. He doesn't read Fleming.

This interview plus a scene from Barbra Stroisand's dreadful naw On a Clear Day You Can See Foreever and the vintage career of Anthony Steel makes a better peakslot programme than, say, Miracles Take a Little Longer (0.00, BBC2), a focusiesa essay about Birmingham and how the people who live there should be appreciative for what's being built for them.

Those who missed Donald Pleasence's rendering of Pinter's Tea Party first time round on Aquarius (11.15 ITV-Landom) can catch up with the repeat, And the fourth episode of The Guardiana, The Logical Approach (10.15 most ITV) stars Cyril Luckhom, Again. with Sesn Connery. He is appearing in another James Bond film solely to benefit his Scottish International education trust, having, as he says, also made a point with the failure of the Bond movie he wasn't in. As to whether Diamonds Are For Evar is likely to be faithful to the novel he doean't know. He doesn't read Fleming.

studio stor in Dr r, NASA's former manned spaceflight; re NASA consultant Sir Bernard Lovell, luaries providing n Trust to viewers'

41, snd Worden, 39, (special BBC1 prouration of viewers' rocket-firing on

space, Irwin, 4
first-timers.
2.15 ITV: inau
"hotline."
2.34: Blast-off.
6.04: Docking
gramme 6.00-6.
Fridoy: 11.02 p
last alage.
11.15: Touchd
Saturdoy: 11.00
leave space-or
During after
drive (contin
4.10-0.20 pm.

oon: First moon-ous BBC2 coverage 1.45-8.15 pm). wn on moon. an: Preparing to

Capple Wilters, Robert Hardy
(s). 9.25 Kabrre and Human
Nature felk. 10.10 Elisabeth
Lutyers (s). 11.00 Victoria:
Recitat (s). 11.90 News Summary: (R3 VHF Stereo John R2.) y Proplemme Nevs. 8.55 Weather.
9.08 Nevs 9.05 Similar Paper.
1.5 Letter from America 9.30
If Arches (9.30.10.30 VKF
10.05 Sciences (9.30.10.30 VKF
10.05 Sciences (9.30.10.30 Service. 11.15 Motoring and the
Kitchill. 11.55 From the Grass
Roots 12.15 Oplions the Arts.
12.55 Weather. 1.00 Gardeners
12.55 Weather. 1.00 Gardeners
12.55 Weather. 1.00 Gardeners
12.55 Weather. 1.00 Gardeners
13.50 The Good Com-

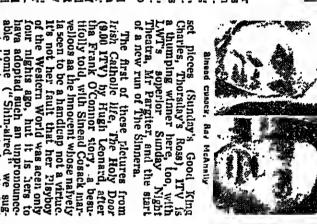
panions: Part 4, 4.00 Pets and Peter 4.25 Sunday Sport Score board 4.20 The Living World F.5.00 In Touch. 5.15 Down Vous West: Calluder & Jounne, Perthylic Hurs. Wasther: 6.00 West: S.15 Carpets and Grothers: Part 19, 6.25 Sunday Sport (6.56 Crickst Scoreboard). 7.00 Subject for Sunday. 7.25 The Week's Good Cause. 7.30 Bethoven Concert part 1.8.35 Interval. 8.50 Bethoven Concert part 2.930 Travelling on Cert part 2.930 Travelling on d Trust, part 2: weather, 10.00 / News, 10.10 The wilson wilson 10.55 Epilogue: 10.55-11.20 News, 11.45-11.48 Shipping Foretast.

1.00 Aorath. 6.45 Announcements. Urait of a Young Musician, 11.30 Affigure 6.50-7.00 Programma News. Northern Ireland News: Shipping 5.00 Scottish News: Musician 1.24 Scottage 1.25 Scottage 1.

An Frietr 3.25 Sinday Sport.

An Frietr 3.25 Sinday Sport.
5.35 Nuscht. 5.00 The Angelus:
Country Call. 5.25 Appent. 6.30
Fix Music Knows No Boundarles. 5.00
Fix Music Nows 9.10 Play:
O Journey to a New World by
O Philip Cullen. 10.40 Music by
Mozart. 11.10 News Headlings
Speaker's Corner. 11.45 Late
10 News Summary.

MONDAY





V Night

oils of Poynton, then, ontrovertible current is again the classic wield the most lope in Sutton's announce-c'a Cousin Betta ck) starta next week; csa in Gaza, Mraea and Daughters, hers and Sons follower training the expected Midsumner Night's Orchard with some the rest of this year phana ss Jasputin, as Dennia Potter's a spun-off Trilogy tendent Barlow in rua by Elwyn Jonea. haws on the seriea sil three pilots that I publicy last year Line, The Reginant ble tha Bet-Jondera, naritans), are being into full production, epartment must be trying to breok naw

know better."

But only the dim-sighted could fall to see the superiority. Public Eya and The Goardiana have it all over Paol Tample and Dr Who. Crime of Passion and Kate, tuppence coloured as they are, acore over Brett if not Seven Days in the Life of Andrew Palham. In tonights instalment, Bratt is charged with yet another crima, bribing an official to get permission to build a marinn; Full Circle (9.20 BBC1) by David Hopkina, is an episode which appears to have little to do with the main norrative. In Rotreat (10.10 BBC2) by Don Shaw, Pelham, shoken hy tho findings of the inquiry into the aircrash blanning him, goes off to talk it over with his father. He turns out to he Cyril Luckinm, Prince Minister in the Guordiana' Britain.

With both major BBC pluys this week being repeats of disappointing

but there's nothing here to oronation Street (7.30 1TV)

for the call

Mosley, waiting

TUESDAY

Compiled by Elkan Allan

drama superiority, there's an episode of Follyfoot, Yorkshire's children's serial, One Whita Foot Charley (5.15 aome ITV, others Friday) by Francis Stevens, that is touching, lovely to look at, and altogother batter than most draina on either channel: it's about a miner tracing his old pony, dying on Follyfoot Fram.

On the Cay of the launching of Apollo 15 (Blast-off 2.34, Docking 6.04, age below left), Alan Whicker is putting out a addy hilarious account of the Franch 1-onching paddin French Guiana. In the Amazoo Jungle—a White Elephant (5.00 ITV) refers to Blue Straak, which has found its resting-placa at Korou which is supposed to ha the Cape Kennedy of Europea answer to NASA. In fact, they have fired only five baby rockets, and after eight years and three attempts they have still failed to get even a weathar attellite into orbit.

Those large tracta of Britain so long deprived of Monty Python's Flying Circus (10.10 BBC1) can accept the first of five repeats for the whole nation. The somewhat similar The Godles (7.30 BBC1) have Liz Frager as gueat. The Family of Man compares Married Life (9.20 BBC2) with thrac wivas in New Guinea, with two in Botawana, and a mera ons io Coinc and Esher.

him Mussolini but the instead.

ITV must be growing up: when

IN THE TEMPLE OF GLORY a housa outside Paris, long awaiting the call that he is sure will coma soncedsy, ia Sir Oswald Mosicy (10.30 ITV), third in ATV's short series A Kind of Exile. Still haranguing the populaca (now only imaginary) from a balcony, he is given to grandlose apcechea about the glory of Europe and tha need for Britain to enter the Common Market. As for being 74, ha invokes Adenauer, de Gaulle and Mao—"Aga is triumphing averywhere."

A fascinating interviaw is intercut with newsreel of tha heydays and memorles from Lord Boothby and Lady Lee. Jennie recalla how Mosley was once her pin-up before the frustration that forced "anyone with life in them" out of MacDonald'a Labour Party and off on tangents. As for hia ambitions: "be always hoped to fish in troublad waters." Bob tells of Mosley'a cruelty and practical jokes—savourles out of toasted soap at dinner, plans for a loo in a lift that descended in the dining room when the papar was pulled. And bow Harold Nicholson took him to Roma to put him off fasciam by showing him Mussolini but turned him on to it inatead.

another company wanted to make a similar film some years ago it was stopped either by a word from the ITA or tha fear of such a word. But Robin Brown has pulled of a notable feat: ha has given Mosley enough rope—and ha hasn't done the Common Market much good, either.

either.

Jennie Lee's memories are also among those featured in Reinhold Niehuhr Recalled (11.15 BBC1), along with those of Anthony Wedgwood Benn and Arthur Schlesinger Jr., among others who were influenced by the ethical prophet.

Mild excitements: what should be

FRIDAY

an easy match for Muhammad Allagainst his mate, Jimmy Ellis, is perhapa notable for tha fact that the BBC, who up till now has stubbornly referred to the ax-chomp hy his ex-name, Cassius Clay, bills this ona as All v Elliu (9.20 BEC1). Tha repeat of Without a City Wall (8.00 BEC2), which failed to loatch the imagination of the subject, the complete replanning of London, with an equally vivid documentary approach. Bean's Boots (10.00 BBC1). North East), a walking tour of the North by novelist David Bean, starting with Cleveland country the hinterland of Teessido, And this series of Crime of Passion ends with Rosamund John as Magdalena (0.00 ITV) who thinks she recognises a German from her past.

Mrs Jean Barber, Mrs Mary Parkinson, Mrs Edna Hesley, Mrs Elsie Revie and Mra Jean Wilkinson, wives of the famous Anthony, Mike, Denis, footballing Don and pricketing Don, talk about the special qualities of a Yorkahire husband on Twenty to the Dozen (10.10 BBC1-North).

Ona of its periodic attacks of comscience about pollution hits Lata Night Liue-up (11.05 BBC2), which goes to Exeter to film aketches on tha subject by members of the Northcott Theatre, plus a review of recent books on ecology.

Earlier, Southern's splendid Oliver in the Overworld (4.55 ITV) nears its climax os Freddie Garrity attempts to get back the vital key. Lovely to watch both for itself and the young audience's reactions.

owevar, and all the pring actors Charles Bates, John Bennett it take wing. Paul or significance, too, Affair (8.00 BBC1) there is some sort of a Manury ship but this is the rire's Altona, not of ancrol in Berlin, ha workings of co-

INSTEAD OF the sixth Stress about roco relations, the late-night Further Education slot is filled with the first of a series of repeats called Victorisn Pastinces. With unconscious (or nuyhe conscious) knony, it's about Tha Magic Lantorn (11.20 BBC1), television's earliest precursor.

This is the sixth BBC repeat of the night, and of the new ones only With Good News from Givent (10.05 BBC1), a film of Ian Nairn retracing tha ateps of Browning's poem, doasn't look as though it bas been on before. Surely we've seen the training of police dogs—tha subject of Dog Wotch (6.20 BBC1)—severs times? Top of the Pops (7.15 BBC1) looks and sounds exactly the same week after week, year after yesr. All in the Family (7.50 BBC1) has already palled with its repetitive joke-themes—this week the black

is beautiful guffaws get an extended work-out. The Good Old Days (8.15 BBC1) is a good old formula. The Money Programme (8.15 BBC2) and Gordeners' World (9.00 BBC2) look much the same every time—thia week Percy Thrower is wandering round the grounds of Crathes Castle, but the flowers are similar, And, apart from the News, Nation-wida and 24 Houra, that's your naw BC lot.

Not that ITV is a lot better: you can't count Crossroads (8.30 most ITV) as origins! Alexander that Greatest (9.00 ITV) is a stumer, as Jewish racegoers call an also-ran, and this wack's, about everyone pretending to vaceta the house and than tiptoelng back to it, is more like Keystona Kops then author Bernard Kops' stage formula.

This Week (10.30 ITV) and director Rohert Mulligan on Cincma (9.30 ITV) may just provide something worth scaling. This Week's item on Raiph Nader, delayed two weeks ago hy hottar news, is now hopefully in, at an axtended tima of 38 minutes. Vw Beetla owners should be sura to watch.

ONLY VERY OCCASIONALLY does a docomentary come along that makes one want to stand up and cheer. But, hare amazingly in the niddle of tha dog days, comes a misleadingly titled portrait of a Victorian hero that is absolutely auperb. A Touch of Churchill, a Rouch of Hitlor (8,00) BBC2)—whoever thought that up should be stood in the corner—is the life of Cecil Rhodes, mineowner, politician, and, as this film tells it, thief, con-man, in ur dar er, doublo-crosser and founder of Rhodesia.

It is conceived, written and narrated by Kenmeth Griffith, hitherto known mainly as an actor, henceforth as heir to Malcolm Muggeridgo as wit, historian, passion-rouser and hypnotic frontman, for an-hour-snd-twenty minutes he holds the screen, sometimes talking about Rhodea, sometimes actually becoming him of friend Barney Sarrato or enemy Kruger. He uses contemporary prints and photographs when he can but the seveen is mostly filled with Griffith filmed in the places he is talking about. often surrounded by the aort of paople in the sort of altuations he is describing—blacks on the ground or whites in the bar.

Full credit must be given the director Antony Thomas for his unobtrusive filming in South Africa and Matabeleland, as it was known before Rhodes annexed it. But it's Griffith's slow; his irony, compassion and extravagance of language lightly coat a burning indignation over the shameful history of slaughter, flagwaving, deceit, pariotism, greed, Empire-hullding, carnage—and sowing of dragon's teeth.

Beside this marvel of a programme, everything else is puny. Resist, aven if tempted, tha first of a new series of Misleading Cases, despite Alastair Sim and Roy Doirice; it's called Tha Usual Channel (8.30 BBC1) and has Albert Haddock attempting to pay his income tax with a novel. lessist also the first (wenty minutes of a two-part Kate, A Sort of Beauty (9.00 ITV), even if it is by Fay Weldon.

You'll still be able to see the first international heat of it's a Knock-Out (0.20 BBC1), if you like pointless, embarrassing trivia.

Apollo is due on the moon of 11.15 and the thirteen minutes between the final rocket-firing and to-rendown can be seen-on both channels (see special Apollo aummary).

BEST FILMS

COUNTING IS STILL COING ON of votes for the films readers most wont to see vived on television. Results next week. In the menntime, Welsh renders who voted for an American in Poris, see bolow.

rootline Western director's job, hot the film is better than most oaters.

Woman in the Whidow (Saturdoy of 11.45 pm-1.25am BBC2). Edward G. Robinson as weak, unfulfilled professor enlangled with Joan Bennatt and murder in 1944. Fritz Lang conjuced op dark streets and over-fornished rooms, and Dan Ouryaa's menscing white is one of the great movia nemorios.

Network

Johnny Bolinda (Tuesdny © 9.20-14.00 BBC2). Jane Wymun won 1048 Oacar for hor deof-mofe in Nova Scotla who raped, has to fight to keep bostard with holp of Dr Lew Ayres. Director Jean Negulesco hod wax poored into her cars so that she reolly couldn't hear. Charles Bicktord and Agnos Moorehead won sopporting nontinations.

An American in Paris (HTV toolght 7.55-10.00). Gorshwin music (Our Love Is liere to Stay, I Got Rhythm); Gene Kolly. Losibe Caron; Wry Oscar Levanit; 17-minute climnetic ballo; Alim Joy Lerner script; Vincente Minelli direction (ha knocked of another film, Friher's Little Dividend), in the four weeks it took to rehearse the hallot), made this the outstanding musical of 1951 and an all-tima fovourite.

Salvatore Giuliono (Thursday • 10.1012.05 BBC2). One of the most important films to come out of Italy portant films to come out of Italy Francesco Rosi's examination of the life death and reasons for the life death and reasons for the life death and reasons for the life only annateur octors, it is like a newsreel in its impoct. Made 1981, ohout the real-life events of the immediately post-war period.

Streets of Laredo (Saturday • 8.458.15 BBC1). Remake of 1988 The Texao Rangers in 1948 had William Holden, Macdonsid Carey, William Holden, Macdonsid Carey, when one stoys crooked. Leals Fenton did Woman in a Dressing Gown (London Country 8.15-10.00). Tho brief Eocounier of the council houses, creak Raymond Oorgnat in his invaluable survey of British films, A Micror for Engiond (Fabar, E3) adding that it has "the considerable and un-British merit of heing emburrassingly moving." Anthony Qoayle is the husband, driven by siapdash wife Yvonna Affichell into arms of secretary Sylvia Syms. J. Lee Thompson directed Ted Willis' Chayevskyan script, 1057.

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